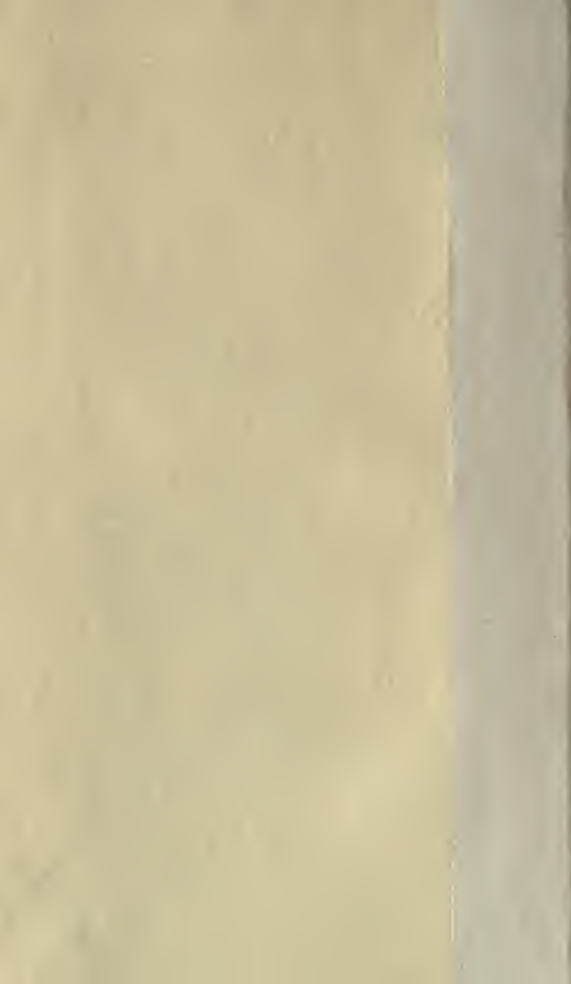




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41 I
ELEGANT EXTRACTS.

A
COPIOUS SELECTION

OF
**INSTRUCTIVE, MORAL, AND ENTERTAINING
PASSAGES,**

FROM THE MOST
EMINENT PROSE WRITERS.

VOLUME II.

BOOK III. IV.

PRECEPTIVE.—CLASSICAL.

BOSTON:
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ELEGANT EXTRACTS,

FROM THE MOST

EMINENT PROSE WRITERS.

BOOK III.

PRECEPTIVE: AS RELATING TO MORALS AND EDUCATION.

A FATHER'S ADVICE TO HIS SON.

FIRST, my beloved child, worship and adore God, think of him magnificently, speak of him reverently, magnify his providence, adore his power, frequent his service, and pray to him constantly.

Next to this, love your neighbour, which is all mankind, with such tenderness and affection as you love yourself; think how God loves all mankind, how merciful he is to them, how tender he is of them, how carefully he preserves them; and then strive to love your fellow-creatures as God loves them.

Let truth and sincerity be the only ornament

of your language ; and study to think of all things as they deserve.

Let your dress be sober, clean, and modest. In your meat and drink observe the rule of christian temperance and sobriety : consider your body as only the servant of your soul ; and only nourish the one so as it may best perform a humble and obedient service to the other.

Let every day be a day of humility ; relieve the wants and rejoice in the prosperity of your fellow-creatures : compassionate their distress, overlook their unkindness, and forgive their malice.

The time of practising these precepts, my child, will soon be over with you : the world will soon slip through your hands, or rather you will soon slip through it : it seems but the other day when I received these same instructions from my dear father, that I am now leaving with you.

Law.

THE MIND SHOULD HABITUATE ITSELF EARLY
TO SERIOUS THOUGHT.

As soon as you are capable of reflection, you must perceive that there is a right and wrong in human actions. You see that those who are born with the same advantages of fortune, are not all equally prosperous in the course of life. While some of them, by wise and steady conduct, attain distinction in the world, and pass their days with comfort and honour ; others of the same rank, by mean and vicious behaviour, forfeit the advantages of their birth, involve themselves in much

misery, and end in being a disgrace to their friends, and a burden on society. Early, then, you may learn that it is not on the external condition in which you find yourselves placed, but on the part which you are to act, that your welfare or unhappiness, your honour or infamy, depend. Now, when beginning to act that part, what can be of greater moment than to regulate your plan of conduct with the most serious attention, before you have yet committed any fatal or irretrievable errors? If, instead of exerting reflection for this valuable purpose, you deliver yourselves up, at so critical a time, to sloth and pleasure ; if you refuse to listen to any counsellor but humour, or to attend to any pursuit except that of amusement ; if you allow yourselves to float loose and careless on the tide of life, ready to receive any direction which the current of fashion may chance to give you ; what can you expect to follow from such beginnings? While so many around you are undergoing the sad consequences of a like indiscretion, for what reason shall not these consequences extend to you? Shall you only attain success without that preparation, and escape dangers without that precaution, which is required of others? Shall happiness grow up to you of its own accord, and solicit your acceptance, when, to the rest of mankind, it is the fruit of long cultivation, and the acquisition of labour and care?—Deceive not yourselves with such arrogant hopes. Whatever be your rank, Providence will not, for your sake, reverse its established order. By listening to wise admonitions, and tempering the vivacity of youth, with a proper mixture of serious thought

you may ensure cheerfulness for the rest of your life ; but by delivering yourselves up at present to giddiness and levity, you lay the foundation of lasting heaviness of heart. *Blair.*

THE HAPPINESS OF LIFE DEPENDS ON OUR CONDUCT IN THE EARLY STAGES OF IT.

LET not the season of youth be barren of improvements, so essential to your felicity and honour. Your character is now of your own forming : your fate is in some measure put into your own hands. Your nature is as yet pliant and soft. Habits have not established their dominion. Prejudices have not preoccupied your understanding. The world has not had time to contract and debase your affections. All your powers are more vigorous, disembarrassed, and free, than they will be at any future period. Whatever impulse you now give to your desires and passions, the direction is likely to continue. It will form the channel in which your life is to run ; nay, it may determine an everlasting issue. Consider then the employment of this important period as the highest trust which shall ever be committed to you ; as, in a great measure, decisive of your happiness, in time and in eternity. As in the succession of the seasons, each, by the invariable laws of nature, affects the production of what is next in course ; so, in human life, every period of our age, according as it is well or ill spent, influences the happiness of that which is to follow. Virtuous youth gradually brings forward accomplished and

flourishing manhood ; and such manhood passes of itself, without uneasiness, into respectable and tranquil old age. But when nature is turned out of its regular course, disorder takes place in the moral, just as in the vegetable world. If the spring put forth no blossoms, in summer there will be no beauty, and in autumn no fruit ; so, if youth be trifled away without improvement, manhood will be contemptible, and old age miserable.

Blair.

QUALITIES MOST BECOMING IN YOUTH.

WHAT I shall first recommend is piety to God, With this I begin, both as the foundation of good morals, and as a disposition particularly graceful and becoming in youth. To be void of it, argues a cold heart, destitute of some of the best affections which belong to that age. Youth is the season of warm and generous emotions. The heart should then spontaneously rise into the admiration of what is great ; glow with the love of what is fair and excellent ; and melt at the discovery of tenderness and goodness. Where can any object be found, so proper to kindle those affections, as the Father of the universe, and the Author of all felicity ! Unmoved by veneration, can you contemplate that grandeur and majesty which his works every where display ? Untouched by gratitude, can you view that profusion of good, which, in this pleasing season of life, his beneficent hand pours around you ? Happy in the love and affection of those with whom you are connected, look

up to the Supreme Being, as the inspirer of all the friendship which has ever been shown you by others; himself your best and your first friend; formerly, the supporter of your infancy, and the guide of your childhood; now, the guardian of your youth, and the hope of your coming years. View religious homage as a natural expression of gratitude to him for all his goodness. Consider it as the service of the God of your fathers; of him to whom your parents devoted you; of him whom in former ages your ancestors honoured; and by whom they are now rewarded and blessed in Heaven. Connected with so many tender sensibilities of soul, let religion be with you, not the cold and barren offspring of speculation, but the warm and vigorous dictate of the heart.

To piety join modesty and docility, reverence of your parents, and submission to those who are your superiors in knowledge, in station, and in years. Dependence and obedience belong to youth. Modesty is one of its chief ornaments; and has ever been esteemed a presage of rising merit. When entering on the career of life, it is your part, not to assume the reins as yet in your hands; but to commit yourselves to the guidance of the more experienced, and to become wise by the wisdom of those who have gone before you. Of all the follies incident to youth, there are none which either deform in its present appearance, or blast the prospects of its future prosperity, more than self-conceit, presumption, and obstinacy. By checking its natural progress in improvement, they fix it in long immaturity; and frequently produce mischiefs which can never be repaired. Yet

these are vices too commonly found among the young. Big with enterprise, and elated by hope, they resolve to trust for success to none but themselves. Full of their own abilities, they deride the admonitions which are given them by their friends, as the timorous suggestions of age. Too wise to learn, too impatient to deliberate, too forward to be restrained, they plunge, with precipitant indiscretion, in the midst of all the dangers with which life abounds.

Youth is the proper season of cultivating the benevolent and humane affections. As a great part of your happiness is to depend on the connexions which you form with others, it is of high importance that you acquire betimes the temper and the manners which will render such connexions comfortable. Let a sense of justice be the foundation of all your social qualities. In your most early intercourse with the world, and even in your youthful amusements, let no unfairness be found. Engrave on your mind that sacred rule of 'doing in all things to others, according as you wish that they should do unto you.' For this end impress yourselves with a deep sense of the original and natural equality of men. Whatever advantages of birth or fortune you possess, never display them with an ostentatious superiority. Leave the subordinations of rank to regulate the intercourse of more advanced years. At present it becomes you to act among your companions, as with a man. Remember how unknown to you are the vicissitudes of the world; and how often they, on whom ignorant and contemptuous young men once looked down with scorn, have risen to

be their superiors in future years. Compassion is an emotion of which you never ought to be ashamed. Graceful in youth is the tear of sympathy, and the heart that melts at the tale of woe. Let not ease and indulgence contract your affections, and wrap you up in selfish enjoyment. Accustom yourselves to think of the distresses of human life; of the solitary cottage, the dying parent, and the weeping orphan. Never sport with pain and distress, in any of your amusements; nor treat even the meanest insect with wanton cruelty.

Blair.

NECESSITY IN YOUTH OF VIRTUOUS DISPOSITIONS AND HABITS.

WHEN you look forward to those plans of life, which either your circumstances have suggested, or your friends have proposed, you will not hesitate to acknowledge, that in order to pursue them with advantage, some previous discipline is requisite. Be assured, that whatever is to be your profession, no education is more necessary to your success, than the acquirement of virtuous dispositions and habits. This is the universal preparation for every character, and every station in life. Bad as the world is, respect is always paid to virtue. In the usual course of human affairs it will be found, that a plain understanding, joined with acknowledged worth, contributes more to prosperity, than the brightest parts without probity or honour. Whether science, or business, or public life, be your aim, virtue still enters, for a

principal share, into all those great departments of society. It is connected with eminence, in every liberal art ; with reputation, in every branch of fair and useful business ; with distinction, in every public station. The vigour which it gives the mind, and the weight which it adds to character ; the generous sentiments which it breathes ; the undaunted spirit which it inspires ; the ardour of religion which it quickens ; the freedom which it procures from pernicious and dishonourable avocations, are the foundations of all that is high in fame or great in success among men. Whatever ornamental or engaging endowments you now possess, virtue is a necessary requisite, in order to their shining with proper lustre. Feeble are the attractions of the fairest form, if it be suspected that nothing within corresponds to the pleasing appearance without. Short are the triumphs of wit, when it is supposed to be the vehicle of malice. By whatever arts you may at first attract the attention, you can hold the esteem and secure the hearts of others only by amiable dispositions and the accomplishments of the mind. These are the qualities whose influence will last, when the lustre of all that once sparkled and dazzled has passed away.

Blair.

THE CHOICE OF HERCULES.

WHEN Hercules was in that part of his youth, in which it was natural for him to consider what course of life he ought to pursue, he one day retired into a desert, where the silence and solitude of the place very much favoured his meditations.

As he was musing on his present condition, and very much perplexed in himself on the state of life he should choose, he saw two women, of a larger stature than ordinary, approaching towards him. One of them had a very noble air, and graceful deportment; her beauty was natural and easy, her person clean and unspotted, her eyes cast towards the ground with an agreeable reserve, her motion and behaviour full of modesty, and her raiment as white as snow. The other had a great deal of health and floridness in her countenance, which she had helped with an artificial white and red, and she endeavoured to appear more graceful than ordinary in her mien, by a mixture of affectation in all her gestures. She had a wonderful confidence and assurance in her looks, and all the variety of colours in her dress, that she thought were the most proper to show her complexion to advantage. She cast her eyes upon herself, then turned them on those that were present, to see how they liked her, and often looked on the figure she made in her own shadow. Upon her nearer approach to Hercules, she stepped before the other lady, who came forward with a regular composed carriage, and running up to him, accosted him after the following manner:

‘My dear Hercules,’ said she, ‘I find you are very much divided in your thoughts upon the way of life that you ought to choose: be my friend, and follow me; I will lead you into the possession of pleasure, and out of the reach of pain, and remove you from all the noise and disquietude of business. The affairs of either war or peace shall have no power to disturb you. Your whole em-

ployment shall be to make your life easy, and to entertain every sense with its proper gratifications. Sumptuous tables, beds of roses, clouds of perfumes, concerts of music, crowds of beauties, are all in readiness to receive you. Come along with me into this region of delights, this world of pleasure, and bid farewell for ever to care, to pain, to business.' Hercules hearing the lady talk after this manner, desired to know her name: to which she answered, 'My friends and those who are well acquainted with me, call me Happiness: but my enemies, and those who would injure my reputation, have given me the name of Pleasure.'

By this time the other lady was come up, who addressed herself to the young hero in a very different manner:—'Hercules,' says she, 'I offer myself to you, because I know you are descended from the gods, and give proofs of that descent, by your love to virtue, and application to the studies proper for your age. This makes me hope you will gain, both for yourself and me, an immortal reputation. But before I invite you into my society and friendship, I will be open and sincere with you; and must lay this down as an established truth, that there is nothing truly valuable, which can be purchased without pains and labour. The gods have set a price upon every real and noble pleasure. If you would gain the favour of the Deity, you must be at the pains of worshipping him; if the friendship of good men, you must study to oblige them; if you would be honoured by your country, you must take care to serve it;

in short, if you would be eminent in war or peace, you must become master of all the qualifications that can make you so. These are the only terms and conditions upon which I can propose happiness.'

The goddess of Pleasure here broke in upon her discourse: 'You see,' said she, 'Hercules, by her own confession, the way to her pleasures is long and difficult; whereas that which I propose is short and easy,'—'Alas!' said the other lady, whose visage glowed with passion, made up of scorn and pity, 'what are the pleasures you propose? To eat before you are hungry, drink before you are athirst, sleep before you are tired; to gratify appetites before they are raised, and raise such appetites as nature never planted. You never heard the most delicious music, which is the praise of one's-self; nor saw the most beautiful object, which is the work of one's own hands. Your votaries pass away their youth in a dream of mistaken pleasures; while they are hoarding up anguish, torment, and remorse, for old age.

'As for me, I am the friend of gods, and of good men; an agreeable companion to the artisan; an household guardian to the fathers of families; a patron and protector of servants; an associate in all true and generous friendships. The banquets of my votaries are never costly, but always delicious; for none eat or drink at them, who are not invited by hunger and thirst. Their slumbers are sound, and their wakings cheerful. My young men have the pleasure of hearing themselves praised by those who are in

years ; and those who are in years, of being honoured by those who are young. In a word, my followers are favoured by the gods, beloved by their acquaintance, esteemed by their country, and, after the close of their labours, honoured by posterity.'

We know, by the life of this memorable hero, to which of these two ladies he gave up his heart ; and, I believe, every one who reads this, will do him the justice to approve his choice.

Tatler.

NECESSITY OF AN EARLY APPLICATION TO
WISDOM.

It is necessary to habituate our minds, in our younger years, to some employment which may engage our thoughts, and fill the capacity of the soul at a riper age. For however we may roam in youth from folly to folly, too volatile for rest, too soft and effeminate for industry, ever ambitious to make a splendid figure ; yet the time will come when we shall outgrow the relish of childish amusements ; and if we are not provided with a taste for manly satisfactions to succeed in their room, we must of course become miserable, at an age more difficult to be pleased. While men, however unthinking and unemployed, enjoy an inexhaustible flow of vigorous spirits ; a constant succession of gay ideas, which flatter and sport in the brain, makes them pleased with themselves, and with every frolic as trifling as themselves ;

but when the ferment of their blood abates, and the freshness of their youth, like the morning dew, passes away, their spirits flag for want of entertainments more satisfactory in themselves, and more suited to a manly age; and the soul, from a sprightly impertinence, from quick sensations, and florid desires, subsides into a dead calm, and sinks into a flat stupidity. The fire of a glowing imagination (the property of youth) may make folly look pleasing, and lend a beauty to objects, which have none inherent in them; just as the sun-beams may paint a cloud, and diversify it with beautiful stains of light, however dark, unsubstantial, and empty in itself. But nothing can shine with undiminished lustre, but religion and knowledge, which are essentially and intrinsically bright. Take it therefore for granted, which you will find by experience, that nothing can be long entertaining, but what is in some measure beneficial; because nothing else will bear a calm and sedate review.

You may be fancied for a while, upon the account of good-nature, the inseparable attendant upon a flush of sanguine health, and a fulness of youthful spirits: but you will find, in process of time, that among the wise and good, useless good-nature is the object of pity, ill-nature of hatred; but nature, beautified and improved by an assemblage of moral and intellectual endowments, is the only object of a solid and lasting esteem.

Seed.

INDUSTRY A DUTY OF THE YOUNG.

DILIGENCE, industry, and proper improvement of time, are material duties of the young. To no purpose are they endowed with the best abilities, if they want activity for exerting them. Unavailing in this case, will be every direction that can be given them, either for their temporal or spiritual welfare. In youth, the habits of industry are most easily acquired: in youth, the incentives to it are strongest, from ambition and from duty, from emulation and hope, from all the prospects which the beginning of life affords. If, dead to these calls, you already languish in slothful inaction, what will be able to quicken the more sluggish current of advancing years? Industry is not only the instrument of improvement, but the foundation of pleasure. Nothing is so opposite to the true enjoyment of life, as the relaxed and feeble state of an indolent mind. He who is a stranger to industry, may possess, but he cannot enjoy. For it is labour only which gives the relish to pleasure. It is the appointed vehicle of every good man. It is the indispensable condition of our possessing a sound mind in a sound body. Sloth is so inconsistent with both, that it is hard to determine, whether it be a greater foe to virtue, or to health and happiness. Inactive as it is in itself, its effects are fatally powerful. Though it appear a slowly flowing stream, yet it undermines all that is stable and flourishing. It not only saps the foundation of every virtue, but pours upon you a deluge of crimes and evils. It is like water which first putrefies by stagnation, and then sends up

noxious vapours, and fills the atmosphere with death. Fly, therefore, from idleness, as the certain parent both of guilt and of ruin. And under idleness I include, not mere inaction, only, but all that circle of trifling occupations, in which too many saunter away their youth; perpetually engaged in frivolous society, or public amusements; in the labours of dress, or the ostentation of their persons. Is this the foundation which you lay for future usefulness and esteem? By such accomplishment do you hope to recommend yourselves to the thinking part of the world, and to answer the expectations of your friends and your country? Amusements youth requires: it were vain, it were cruel to prohibit them. But, though allowable as the relaxation, they are most culpable as the business of the young. For they then become the gulf of time, and the poison of the mind. They foment bad passions. They weaken the manly powers. They sink the native vigour of youth into contemptible effeminacy. *Blair.*

LABOUR AND REST: AN ALLEGORY.

IN the early ages of the world, mankind was happy in the enjoyment of continual pleasure and constant plenty under the protection of Rest, a gentle divinity, who required of her worshippers neither altars nor sacrifices; and whose rites were only performed by prostrations upon turfs of flowers in shades of jasmine and myrtle, or by dances on the banks of rivers flowing with milk and nectar.

Under this easy government the first genera-

tions breathed the fragrance of perpetual spring, ate the fruits which without culture fell into their hands, and slept under bowers arched by nature, with the birds singing over their heads, and the beasts sporting about them.

But by degrees each, though there was more than enough for all, was desirous of appropriating part to himself. Then entered Violence, and Fraud, and Theft, and Rapine. Soon after Pride and Envy broke into the world, and brought with them a new standard of wealth; for men, who till then thought themselves rich when they wanted nothing, now rated their demands, not by the calls of nature, but by the plenty of others; and began to consider themselves as poor, when they beheld their own possessions exceeded by those of their neighbours.

Amidst the prevalence of this corruption, the state of the Earth was changed; the year was divided into seasons; part of the ground became barren, and the rest yielded only berries, acorns, and herbs. The summer indeed furnished a coarse and inelegant sufficiency, but winter was without any relief; famine, with a thousand diseases, which the inclemency of the air invited into the upper regions, made havoc among men, and there appeared to be danger lest they should be destroyed before they were reformed.

To oppose the devastations of Famine, who scattered the ground every where with carcasses, Labour came down upon the Earth. Labour was the son of Necessity, the nursling of Hope, and the pupil of Art; he had the strength of his mother, the spirit of his nurse, and the dexterity of

his governess. His face was wrinkled with the wind, and swarthy with the Sun ; he had implements of husbandry in one hand, with which he turned up the earth ; in the other he had the tools of architecture, and raised walls and towers at his pleasure. He called out with a rough voice, ' Mortals ! see here the power to whom you are consigned, and from whom you are to hope for all your pleasures, and all your safety. You have long languished under the dominion of Rest, an impotent and deceitful goddess, who can neither protect nor relieve, but resign you to the first attacks of either Famine or Disease, and suffers her shades to be invaded by every enemy, and destroyed by every accident. Wake, therefore, to the call of Labour. I will teach you to remedy the sterility of the earth, and the severity of the sky ; I will compel summer to find provisions for the winter. I will force the waters to give you their fish, the air its fowls, and the forests its beasts. I will teach you to pierce the bowels of the earth ; and bring out from the caverns of the mountains, metals which shall give strength to your hands, and security to your bodies, by which you may be covered from the assaults of the fiercest beasts, and with which you shall fell the oak, and divide rocks, and subject all nature to your use and pleasure.'

Encouraged by this magnificent invitation, the inhabitants of the globe considered Labour as their only friend, and hastened to his command. He led them out to the fields and mountains, and showed them how to open mines, to level hills, to drain marshes, and change the course of rivers.

The face of things was immediately transformed ; the land was covered with towns and villages, encompassed with fields of corn, and plantations of fruit-trees ; and nothing was seen but heaps of grain, and baskets of fruit, full tables, and crowded storehouses.

Labour and his followers added almost every hour new acquisitions to their conquests, and saw Famine gradually dispossessed of his dominions ; till at last, amidst their jollity and triumphs, they were depressed and amazed by the approach of Lassitude, who was known by her sunk eyes and dejected countenance. She came forward trembling and groaning : at every groan the hearts of all those that beheld her lost their courage, their nerves slackened, their hands shook, and the instruments of labour fell from their grasp.

Rest now took leave of the groves and valleys which she had hitherto inhabited, and entered into palaces, reposed herself in alcoves, and slumbered away the winter upon beds of down, and the summer in artificial grottos, with cascades playing before her. There was indeed always something wanting to complete her felicity, and she could never lull her returning fugitives to that serenity which they knew before their engagements with Labour : nor was her dominion entirely without control ; for she was obliged to share it with Luxury, though she always looked upon her as a false friend, by whom her influence was in reality destroyed, while it seemed to be promoted.

The two soft associates, however, reigned for some time without visible disagreement, till at

last Luxury betrayed her charge, and let in Disease to seize upon her worshippers. Rest then flew away, and left the place to the usurpers ; who employed all their arts to fortify themselves in their possession, and to strengthen the interest of each other.

Thus Rest and Labour equally perceived their reign of short duration and uncertain tenure, and their empire liable to inroads from those who were alike enemies to both. They each found their subjects unfaithful, and ready to desert them upon every opportunity. Labour saw the riches which he had given, always carried away as an offering to Rest, and Rest found her votaries in every exigence flying from her to beg help of Labour. They therefore at last determined upon an interview, in which they agreed to divide the world between them, and govern it alternately, allotting the dominion of the day to one, and that of the night to the other, and promised to guard the frontiers of each other ; so that whenever hostilities were attempted, Satiety should be intercepted by Labour, and Lassitude expelled by Rest.

Thus the ancient quarrel was appeased : Rest united to Labour gave birth to Health, a benevolent goddess, who consolidated the union of her parents, and contributed to the regular vicissitudes of their reign, by dispensing her gifts to those only who shared their lives in just proportions between Rest and Labour.

Rambler.

REMARKS ON THE SWIFTNESS OF TIME.

THE natural advantages, which arise from the position of the Earth which we inhabit, with respect to the other planets, afford much employment to mathematical speculation, by which it has been discovered, that no other conformation of the system could have given such commodious distributions of light and heat, or imparted fertility and pleasure to so great a part of a revolving sphere.

It may be perhaps observed by the moralist, with equal reason, that our globe seems particularly fitted for the residence of a being, placed here only for a short time, whose task is to advance himself to a higher and happier state of existence, by unremitted vigilance of caution, and activity of virtue.

The duties required of man are such as human nature does not willingly perform, and such as those are inclined to delay, who yet intend some time to fulfil them. It was therefore necessary that this universal reluctance should be counteracted, and the drowsiness of hesitation wakened into resolve; that the danger of procrastination should be always in view, and the fallacies of security be hourly detected.

To this end all the appearances of nature uniformly conspire. Whatever we see on every side, reminds us of the lapse of time and the flux of life. The day and night succeed each other, the rotation of seasons diversifies the year, the Sun rises, attains the meridian, declines and sets; and the Moon every night changes its form.

The day has been considered as an image of the year, and a year as the representation of life. The morning answers to the spring, and the spring to childhood and youth ; the noon corresponds to the summer, and the summer to the strength of manhood. The evening is an emblem of autumn, and autumn of declining life. The night with its silence and darkness shows the winter, in which all the powers of vegetation are benumbed ; and the winter points out the time when life shall cease, with its hopes and pleasures.

He that is carried forward, however swiftly, by a motion equable and easy, perceives not the change of place but by the variation of objects. If the wheel of life, which rolls thus silently along, passed on through undistinguishable uniformity, we should never mark its approaches to the end of the course. If one hour were like another ; if the passage of the Sun did not show that the day is wasting ; if the change of seasons did not impress upon us the flight of the year ; quantities of duration equal to days and years would glide unobserved. If the parts of time were not variously coloured, we should never discern their departure or succession, but should live thoughtless of the past, and careless of the future, without will, and perhaps without power to compute the periods of life, or to compare the time which is already lost with that which may probably remain.

But the course of time is so visibly marked, that it is even observed by the passage, and by nations who have raised their minds very little above animal instinct : there are human beings,

whose language does not supply them with words by which they can number five, but I have read of none that have not names for day and night, for summer and winter.

Yet it is certain that these admonitions of nature, however forcible, however importunate, are too often vain; and that many who mark with such accuracy the course of time, appear to have little sensibility of the decline of life. Every man has something to do which he neglects; every man has faults to conquer which he delays to combat.

So little do we accustom ourselves to consider the effects of time, that things necessary and certain often surprise us like unexpected contingencies. We leave the beauty in her bloom, and, after absence of twenty years, wonder, at our return, to find her faded. We meet those whom we left children, and can scarcely persuade ourselves to treat them as men. The traveller visits in age those countries through which he rambled in his youth, and hopes for merriment at the old place. The man of business, wearied with unsatisfactory prosperity, retires to the town of his nativity, and expects to play away the last years with the companions of his childhood, and recover youth in the fields where he once was young.

From this inattention, so general and so mischievous, let it be every man's study to exempt himself. Let him that desires to see others happy, make haste to give while his gift can be enjoyed, and remember that every moment of delay takes away something from the value of his benefaction.

And let him who proposes his own happiness, reflect, that, while he forms his purpose, the day rolls on, and 'the night cometh, when no man can work.'

Idler.

A KNOWLEDGE OF THE USE AND VALUE OF TIME
IMPORTANT TO YOUTH.

THERE is nothing which I more wish that you should know, and which fewer people do know, than the true use and value of time. It is in every body's mouth, but in few people's practice. Every fool who slatterns away his whole time in nothings, utters, however, some trite commonplace sentence, of which there are millions, to prove, at once, the value and the fleetness of time. The sun-dials, likewise, all over Europe, have some ingenious inscription to that effect; so that nobody squanders away their time, without hearing and seeing, daily, how necessary it is to employ it well, and how irrecoverable it is if lost. But all these admonitions are useless, where there is not a fund of good sense and reason to suggest them, rather than receive them. By the manner in which you now tell me that you employ your time, I flatter myself, that you have that fund: that is the fund which will make you rich indeed. I do not, therefore, mean to give you a critical essay upon the use and abuse of time; I will only give you some hints, with regard to the use of one particular period of that long time which, I hope, you have before you; I mean the next two years. Remember then, that whatever know-

ledge you do not solidly lay the foundation of before you are eighteen, you will never be master of while you breathe. Knowledge is a comfortable and necessary retreat and shelter for us in an advanced age; and if we do not plant it while young, it will give us no shade when we grow old. I neither require nor expect from you great application to books, after you are once thrown out into the great world. I know it is impossible; and it may even, in some cases, be improper; this therefore, is your time, and your only time, for unwearied and uninterrupted application. If you should sometimes think it a little laborious, consider, that labour is the unavoidable fatigue of a necessary journey. The more hours a day you travel, the sooner you will be at your journey's end. The sooner you are qualified for your liberty, the sooner you shall have it: and your manumission will entirely depend upon the manner in which you employ the intermediate time. I think I offer you a very good bargain, when I promise you, upon my word, that, if you will do every thing that I would have you do, till you are eighteen, I will do every thing that you would have me do, ever afterwards. *Chesterfield.*

NEGLIGENT WASTE OF TIME CENSURED.

AN ancient poet, unreasonably discontented at the present state of things, which his system of opinions obliged him to represent in its worst form, has observed of the Earth, 'That its greater part is covered by the uninhabitable ocean; that

of the rest, some is encumbered with naked mountains, and some lost under barren sands; some scorched with unintermitted heat, and some petrified with perpetual frost; so that only a few regions remain for the production of fruits, the pasture of cattle, and the accommodation of man."

The same observation may be transferred to the time allotted us in our present state. When we have deducted all that is absorbed in sleep, all that is inevitably appropriated to the demands of nature, or irresistibly engrossed by the tyranny of custom; all that passes in regulating the superficial decorations of life, or is given up in the reciprocations of civility to the disposal of others; all that is torn from us by the violence of disease, or stolen imperceptibly away by lassitude and languor; we shall find that part of our duration very small of which we can truly call ourselves masters, or which we can spend wholly at our own choice. Many of our hours are lost in a rotation of petty cares, in a constant recurrence of the same employments, many of our provisions for ease, and happiness are always exhausted by the present day; and a great part of our existence serves no other purpose, than that of enabling us to enjoy the rest.

Of the few moments which are left in our disposal, it may reasonably be expected, that we should be so frugal, as to let none of them slip from us, without some equivalent; and perhaps it might be found that as the Earth, however straitened by rocks and waters, is capable of producing more than all its inhabitants are able to consume, our lives, though much contracted by

incidental distraction, would yet afford us a large space vacant to the exercise of reason and virtue ; that we want not time, but diligence, for great performances ; and that we squander much of our allowance, even while we think it sparing and insufficient.

This natural and necessary comminution of our lives, perhaps, often makes us insensible of the negligence with which we suffer them to slide away. We never consider ourselves as possessed at once of time sufficient for any great design, and therefore indulge ourselves in fortuitous amusements. We think it unnecessary to take an account of a few supernumerary moments, which, however employed, could have produced little advantage, and which were exposed to a thousand chances of disturbance and interruption.

It is observable, that, either by nature or by habit, our faculties are fitted to images of a certain extent, to which we adjust great things by division, and little things by accumulation. Of extensive surfaces we can only take a survey, as the parts succeed one another ; and atoms we cannot perceive, till they are united into masses. Thus we break the vast periods of time into centuries and years ; and thus, if we would know the amount of moments, we must agglomerate them into days and weeks.

The proverbial oracles of our parsimonious ancestors have informed us, that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is the prodigality of

life; he that hopes to look back hereafter with satisfaction upon past years, must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground.

It is usual for those who are advised to the attainment of any new qualifications, to look upon themselves as required to change the general course of their conduct, to dismiss their business, and exclude pleasure, and to devote their days or nights to a particular attention. But all common degrees of excellence are attainable at a lower price; he that should steadily and resolutely assign to any science or language those interstitial vacancies, which intervene in the most crowded variety of diversion or employment, would find every day new irradiations of knowledge, and discover how much more is to be hoped from frequency and perseverance, than from violent efforts and sudden desires; efforts which are soon remitted when they encounter difficulty, and desires which, if they are indulged too often, will shake off the authority of reason, and range capriciously from one object to another.

The disposition to defer every important design to a time of leisure, and a state of settled uniformity, proceeds generally from a false estimate of the human powers. If we except those gigantic and stupendous intelligences who are said to grasp a system by intuition, and bound forward from one series of conclusions to another, without regular steps through intermediate propositions, the most successful students make their advances in knowledge by short flights, between

each of which the mind may lie at rest. For every single act of progression a short time is sufficient ; and it is only necessary, that whenever that time is afforded, it be well employed.

Few minds will be long confined to severe and laborious meditation ; and when a successful attack on knowledge has been made, the student recreates himself with the contemplation of his conquest, and forbears another incursion till the new-acquired truth has become familiar, and his curiosity calls upon him for fresh gratifications. Whether the time of intermission is spent in company, or in solitude, in necessary business, or in voluntary levities, the understanding is equally abstracted from the object of inquiry ; but, perhaps, if it be detained by occupations less pleasing, it returns again to study with greater alacrity than when it is glutted with ideal pleasures, and surfeited with intemperance of application. He, that will not suffer himself to be discouraged by fancied impossibilities, may sometimes find his abilities invigorated by the necessity of exerting them in short intervals, as the force of a current is increased by the contraction of its channel.

From some cause like this, it has probably proceeded, that, among those who have contributed to the advancement of learning, many have risen to eminence, in opposition to all the obstacles which external circumstances could place in their way, amidst the tumult of business, the distresses of poverty, or the dissipations of a wandering and unsettled state. A great part of the life of Erasmus was one continual peregrination : ill supplied with the gifts of fortune, and led from city to

city, and from kingdom to kingdom, by the hopes of patrons and preferment, hopes which always flattered and always deceived him; he yet found means, by unshaken constancy, and a vigilant improvement of those hours, which, in the midst of the most restless activity, will remain unengaged, to write more than another in the same condition would have hoped to read. Compelled by want to attendance and solicitation, and so much versed in common life, that he has transmitted to us the most perfect delineation of the manners of his age, he joined to his knowledge of the world such application to books, that he will stand for ever in the first rank of literary heroes. How this proficiency was obtained, he sufficiently discovers, by informing us, that the Praise of Folly, one of his most celebrated performances, was composed by him on the road to Italy; *ne totum illud tempus quo equo fuit insidendum, illiteratis fabulis tereretur*, 'lest the hours which he was obliged to spend on horseback should be tattled away without regard to literature.'

An Italian philosopher expressed in his motto, *that time was his estate*; an estate, indeed, which will produce nothing without cultivation, but will always abundantly repay the labours of industry, and satisfy the most extensive desires, if no part of it be suffered to lie waste by negligence, to be overrun with noxious plants, or laid out for show rather than for use.

Rambler.

VALUE OF METHOD IN OUR PURSUITS.

DESPATCH is the soul of business; and nothing contributes more to despatch, than method. Lay down a method for every thing, and stick to it inviolably, as far as unexpected incidents may allow. Fix one certain hour and day in the week for your accompts, and keep them together in their proper order; by which means they will require very little time, and you can never be much cheated. Whatever letters and papers you keep, docket and tie them up in their respective classes, so that you may instantly have recourse to any one. Lay down a method also for your reading, for which you allot a certain share of your mornings; let it be in a consistent and consecutive course, and not that desultory and immethodical manner, in which many people read scraps of different authors upon different subjects. Keep a useful and short common-place book of what you read, to help your memory only, and not for pedantic quotations. Never read history without having maps, and a chronological book, or tables, lying by you, and constantly recurred to; without which history is only a confused heap of facts. One method more I recommend to you, by which I have found great benefit, even in the most dissipated part of my life; that is, to rise early, and at the same hour every morning, how late soever you may have sat up the night before.

You will say, it may be, as many young people would, that all this order and method is very troublesome, only fit for dull people, and a dis-

agreeable restraint upon the noble spirit and fire of youth. I deny it; and assert, on the contrary, that it will procure you, both more time and more taste for your pleasures; and, so far from being troublesome to you, that, after you have pursued it a month, it would be troublesome to you to lay it aside.

Chesterfield.

THE DEPENDENCE OF BEINGS UPON EACH OTHER.

ALL things that the beneficent Creator has produced upon our globe are admirably connected with one another, so as to contribute to their mutual preservation. The earth itself, with its rocks and sands, its ores and its salts, owes its origin and continuance to the elements. The trees, plants, herbs, and all the vegetables, draw their subsistence from the earth; while the animals, in their turn, feed upon the vegetables. The earth gives nourishment to the plant, the plant is food for the insect, the insect for the bird, the bird for wild beasts; and, in rotation, the wild beasts become the prey of the vultures, the vulture of the insect, the insect of the plant, and the plant of the earth. Even man, who turns all these things to his own use, becomes himself their prey.

Such is the circle in which all things here take their course, that all beings were created for one another. Tigers, lynxes, bears, and a number of other animals, provide us with skins and furs to cover us; dogs pursue the hare and the stag, to furnish our table: the terrier drives the rabbit

from its deepest recesses into our snares: the horse, the elephant, and the camel, are trained to carry burdens, and the ox to draw the plough: the cow gives us milk: the sheep its wool: the rein-deer makes the sledges fly over snow and ice: the hawk serves us in fowling, and the hen gives us eggs: the cock wakes us early in the morn, and the lark amuses us with its song in the day-time: the whistling note of the blackbird is heard from morn to evening, and then the melodious warbling of the nightingale is charming to the ear. The sportive lambs, the playful calf, the innocent doves, and the stately plumage of the peacock, give pleasure to the sight; the very fish come from the depths of the ocean, and go up rivers, in order to furnish plenty of provision for men, birds, and wild beasts: the silk-worm spins its web to clothe us: the bees collect with care the honey we find so useful: even the sea continually throws upon its shores craw-fish, lobsters, oysters, and all sorts of shell-fish for our use; the glow-worm, or great fly of Surinam, shines in the midst of darkness, to give light to the inhabitants of those countries.

If we observe the different occupations of man, we shall find that they also tend to this same end, which nature purposed. The sailor braves the dangers of the seas and storms, to convey merchandise, which does not belong to him, to its destined place: the ploughman sows and reaps grain, of which he consumes but little himself. Thus, we do not live for ourselves only; for the wise Author of nature has so ordained, that all beings should be useful to one another.

Let us learn hence our mutual duties. The strong should assist the weak ; the well-informed should assist with his advice those who want it ; the learned should instruct the ignorant : indeed we should love our neighbour as ourselves, and thus fulfil the designs of the Creator. The mutual offices men owe to one another have occasioned them to form themselves into societies. What divided force could not accomplish, it is easily executed by united strength. No man could erect a stately building or palace without assistance : one person alone could not lay the foundation, dig the cellars, make and burn the bricks, raise the walls, put on the roof, furnish the windows with glass, and decorate the apartments ; but all this is done with ease when different workmen assist one another.

Even things which appear to us of so little importance, that we scarce deign to look at them, all contribute to make us happy. The very insects we so much despise are useful to us. May it teach us to value as we ought the goodness of our merciful Father, and to be sensible of our own happiness !

Sturm.

THE ART OF PLEASING.

THE desire of being pleased is universal ; the desire of pleasing should be so too. It is included in that great and fundamental principle of morality, of doing to others what we wish they should do to us. There are indeed some moral duties of a much higher nature, but none of a more amiable :

and I do not hesitate to place it at the head of the minor virtues.

The manner of conferring favours or benefits is, as to pleasing, almost as important as the matter itself. Take care, then, never to throw away the obligations, which perhaps you may have it in your power to confer upon others, by an air of insolent protection, or by a cold and comfortless manner, which stifles them in their birth. Humanity inclines, religion requires, and our moral duties oblige us, as far as we are able, to relieve the distresses and miseries of our fellow-creatures : but this is not all ; for a true heartfelt benevolence and tenderness will prompt us to contribute what we can to their ease, their amusement, and their pleasure, as far as innocently we may. Let us then not only scatter benefits, but even strew flowers, for our fellow-travellers in the rugged ways of this wretched world.

There are some, and but too many in this country particularly, who, without the least visible taint of ill-nature or malevolence, seem to be totally indifferent, and do not show the least desire to please ; as, on the other hand, they never designedly offend. Whether this proceed from a lazy, negligent, and listless disposition, from a gloomy and melancholic nature, from ill health, low spirits, or from a secret and sullen pride, arising from the consciousness of their boasted liberty and independence, is hard to determine, considering the various movements of the human heart, and the wonderful errors of the human head. But, be the cause what it will, that neutrality, which

is the effect of it, makes these people, as neutralities do, despicable, and mere blanks in society. They would surely be roused from their indifference, if they would seriously consider the infinite utility of pleasing.

The person who manifests a constant desire to please, places his, perhaps small, stock of merit at great interest. What vast returns, then, must real merit, when thus adorned, necessarily bring in! A prudent usurer would with transport place his last shilling at such interest, and upon so solid a security.

The man who is amiable will make almost as many friends as he does acquaintances. I mean in the current acceptation of the word, not such sentimental friends as Pylades or Orestes, Nysus and Euryalus: but he will make people in general wish him well, and inclined to serve him in any thing not inconsistent with their own interest.

Civility is the essential article toward pleasing, and is the result of good-nature and of good sense; but good-breeding is the decoration, the lustre of civility, and only to be acquired by a minute attention to good company. A good-natured ploughman or fox-hunter, may be intentionally as civil as the politest courtier: but his manner often degrades and vilifies the matter; whereas, in good-breeding, the manner always adorns and dignifies the matter to such a degree, that I have often known it give currency to base coin.

Civility is often attended by a ceremoniousness, which good-breeding corrects, but will not quite abolish. A certain degree of ceremony is a ne-

cessary outwork of manners, as well as of religion : it keeps the forward and petulant at a proper distance, and is a very small restraint to the sensible and to the well-bred part of the world.

Chesterfield.

ON VULGARITY.

A VULGAR, ordinary way of thinking, acting, or speaking, implies a low education, and a habit of low company. Young people contract it at school; or among servants, with whom they are too often used to converse ; but, after they frequent good company, they must want attention and observation very much, if they do not lay it quite aside ; and, indeed, if they do not, good company will be very apt to lay them aside. The various kinds of vulgarisms are infinite ; I cannot pretend to point them out to you ; but I will give some samples, by which you may guess at the rest.

A vulgar man is captious and jealous ; eager and impetuous about trifles ; he suspects himself to be slighted ; thinks every thing that is said is meant at him ; if the company happens to laugh, he is persuaded they laugh at him ; he grows angry and testy, says something very impertinent, and draws himself into a scrape, by showing what he calls a proper spirit, and asserting himself. A man of fashion does not suppose himself to be either the sole or principal object of the thoughts, looks, or words of the company ; and never suspects that he is either slighted or laughed at, unless he is conscious that he deserves it. And if (which very

seldom happens) the company is absurd or ill-bred enough to do either, he does not care twopence, unless the insult be so gross and plain as to require satisfaction of another kind. As he is above trifles, he is never vehement and eager about them; and wherever they are concerned, rather acquiesces than wrangles. A vulgar man's conversation always savours strongly of the lowness of his education and company: it turns chiefly upon his domestic affairs, his servants, the excellent order he keeps in his own family, and the little anecdotes of the neighbourhood: all which he relates with emphasis, as interesting matters.—He is a man gossip.

Vulgarism in language is the next, and distinguishing characteristic of bad company and a bad education. A man of fashion avoids nothing with more care than this. Proverbial expressions and trite sayings are the flowers of the rhetoric of a vulgar man. Would he say that men differ in their tastes; he both supports and adorns that opinion, by the good old saying, as he respectfully calls it, that 'what is one man's meat is another man's poison.' If any body attempts being *smart*, as he calls it, upon him; he gives them *tit-for-tat*, aye, that he does. He has always some favourite word for the time being; which, for the sake of using often, he commonly abuses. Such as, *vastly* angry, *vastly* kind, *vastly* handsome, and *vastly* ugly. Even his pronunciation of proper words carries the mark of the beast along with it. He calls the earth, *yearth*; he is *obliged*, not *obliged* to you. He goes *to wards*, and not *towards* such a place. He some-

times affects hard words, by way of ornament, which he always mangles. A man of fashion never has recourse to proverbs and vulgar aphorisms; uses neither favourite words nor hard words; but takes great care to speak very correctly and grammatically, and to pronounce properly: that is, according to the usage of the best companies.

An awkward address, ungraceful attitudes, and actions, and a certain left-handedness, (if I may use the word) loudly proclaim low education and low company; for it is impossible to suppose that a man can have frequented good company, without having caught something, at least, of their air and notions. A new-raised man is distinguished in a regiment by his awkwardness; but he must be impenetrably dull, if, in a month or two's time, he cannot perform at least the common manual exercise, and look like a soldier. The very accoutrements of a man of fashion are grievous incumbrances to a vulgar man. He is at a loss what to do with his hat, when it is not upon his head; his cane (if unfortunately he wears one) is at perpetual war with every cup of tea or coffee he drinks; destroys them first, and then accompanies them in their fall. His sword is formidable only to his own legs, which would possibly carry him fast enough out of the way of any sword but his own. His clothes fit him so ill, and constrain him so much, that he seems rather their prisoner than their proprietor. He presents himself in company like a criminal in a court of justice; his very air condemns him; the people of fashion will no more connect themselves with the one,

than people of character will with the other. This repulse drives and sinks him into low company; a gulf from whence no man, after a certain age, ever emerged.

Chesterfield.

ON GOOD-BREEDING.

A FRIEND of yours and mine has very justly defined good breeding to be, 'the result of much good sense, much good-nature, and a little self-denial for the sake of others, and with a view to obtain the same indulgence from them.' Taking this for granted (as I think it cannot be disputed) it is astonishing to me, that any body, who has good sense and good-nature, can essentially fail in good-breeding. As to the modes of it, indeed they vary according to persons, places, and circumstances, and are only to be acquired by observation and experience; but the substance of it is every where and eternally the same. Good manners are, to particular societies, what good morals are to society in general, their cement and their security. And as laws are enacted to enforce good morals, or at least to prevent the ill effects of bad ones; so there are certain rules of civility, universally implied and received, to enforce good manners, and punish bad ones. And, indeed, there seems to me to be less difference both between the crimes and punishments, than at first one would imagine. The immoral man, who invades another's property, is justly hanged for it; and the ill-bred man, who, by his ill-man-

ners, invades and disturbs the quiet and comforts of private life, is by common consent as justly banished society. Mutual complaisances, attentions, and sacrifices of little conveniences, are as natural an implied compact between civilized people, as protection and obedience are between kings and subjects; whoever, in either case, violates that compact, justly forfeits all advantages arising from it. For my own part, I really think, that, next to the consciousness of doing a good action, that of doing a civil one is the most pleasing; and the epithet which I should covet the most, next to that of Aristides, would be that of well-bred. Thus much for good-breeding in general; I will now consider some of the various modes and degrees of it.

Very few, scarcely any, are wanting in the respect which they should show to those whom they acknowledge to be infinitely their superiors; such as crowned heads, princes, and public persons of distinguished and eminent posts. It is the manner of showing that respect which is different. The man of fashion, and of the world, expresses it in its fullest extent; but naturally, easily, and without concern: whereas a man who is not used to keep good company, expresses it awkwardly; one sees that he is not used to it, and that it costs him a great deal: but I never saw the worst bred man living guilty of lolling, whistling, scratching his head, and such like indecencies, in companies that he respected. In such companies, therefore, the only point to be attended to is, to show that respect which every body means to show, in an easy, unembarrassed, and graceful manner. This

is what observation and experience must teach you.

In mixed companies, whoever is admitted to make part of them, is, for the time at least, supposed to be upon a footing of equality with the rest; and, consequently, as there is no one principal object of awe and respect, people are apt to take a greater latitude in their behaviour, and to be less upon their guard; and so they may, provided it be within certain bounds, which are upon no occasion to be transgressed. But upon these occasions, though no one is entitled to distinguished marks of respect, every one claims, and very justly, every mark of civility and good-breeding. Ease is allowed, but carelessness and negligence are strictly forbidden. If a man accosts you, and talks to you ever so dully or frivolously; it is worse than rudeness, it is brutality, to show him, by a manifest inattention to what he says, that you think him a fool or a blockhead, and not worth hearing. It is much more so with regard to women: who of whatever rank they are, are entitled, in consideration of their sex, not only to an attentive, but an officious good-breeding from men. Their little wants, likings, dislikes, preferences, antipathies, and fancies, must be officiously attended to, and, if possible, guessed at and anticipated, by a well-bred man. You must never usurp to yourself those conveniences and gratifications which are of common right; such as the best places, the best dishes, &c. but on the contrary, always decline them yourself, and offer them to others; who, in their turns, will offer them to you: so that, upon the whole, you will, in your

turn, enjoy your share of the common right. It would be endless for me to enumerate all the particular instances in which a well-bred man shows his good breeding in good company ; and it would be injurious to you to suppose, that your own good sense will not point them out to you ; and then your own good-nature will recommend, and your self-interest enforce, the practice.

There is a third sort of good-breeding, in which people are the most apt to fail, from a very mistaken notion that they cannot fail at all. I mean with regard to one's most familiar friends and acquaintances, or those who really are our inferiors ; and there, undoubtedly, a greater degree of ease is not only allowed, but proper, and contributes much to the comforts of a private, social life. But ease and freedom have their bounds, which must by no means be violated. A certain degree of negligence and carelessness becomes injurious and insulting, from the real or supposed inferiority of the persons ; and that delightful liberty of conversation, among a few friends, is soon destroyed, as liberty often has been, by being carried to licentiousness. But example explains things best, and I will put a pretty strong case :—Suppose you and me alone together ; I believe you will allow that I have as good a right to unlimited freedom in your company, as either you or I can possibly have in any other ; and I am apt to believe too, that you would indulge me in that freedom, as far as any body would. But notwithstanding this, do you imagine that I should think there was no bounds to that freedom ? I assure you, I should not think so ; and I take myself to be as much

tied down by a certain degree of good manners to you, as by other degrees of them to other people. The most familiar and intimate habitudes, connexions, and friendships, require a degree of good-breeding, both to preserve and cement them. The best of us have our bad sides; and it is as imprudent as it is ill-bred, to exhibit them. I shall not use ceremony with you; it would be misplaced between us: but I shall certainly observe that degree of good-breeding with you, which is, in the first place, decent, and which, I am sure, is absolutely necessary to make us like one another's company long. *Chesterfield.*

ON DIGNITY OF MANNERS.

THERE is a certain dignity of manners absolutely necessary, to make even the most valuable character either respected or respectable.

Horse-play, romping, frequent and loud fits of laughter, jokes, waggery, and indiscriminate familiarity, will sink both merit and knowledge into a degree of contempt. They compose at most a merry fellow; and a merry fellow was never yet a respectable man. Indiscriminate familiarity either offends your superiors, or else dubs you their dependant and led captain. It gives your inferiors just, but troublesome and improper, claims of equality. A joker is near a-kin to a buffoon, and neither of them is the least related to wit. Whoever is admitted or sought for, in company, upon any other account than of his merit and manners, is never respected there, but only made use of. We will have such-a-one, for he sings pret-

tilly; we will invite such-a-one to a ball, for he dances well; we will have such-a-one at supper, for he is always joking and laughing; we will ask another, because he plays deep at all games, or because he can drink a great deal. These are all vilifying distinctions, mortifying preferences, and exclude all ideas of esteem and regard. Whoever is *had* (as it is called) in company, for the sake of any one thing singly, is singly that thing, and will never be considered in any other light: consequently never respected, let his merits be what they may.

This dignity of manners, which I recommend so much to you, is not only as different from pride, as true courage is from blustering, or true wit from joking, but is absolutely inconsistent with it; for nothing vilifies and degrades more than pride. The pretensions of the proud man are oftener treated with sneer and contempt, than with indignation; as we offer ridiculously too little to a tradesman, who asks ridiculously too much for his goods; but we do not haggle with one who only asks a just and reasonable price.

Abject flattery and indiscriminate assentation degrade, as much as indiscriminate contradiction and noisy debate disgust. But a modest assertion of one's own opinion, and a complaisant acquiescence in other people's, preserve dignity.

Vulgar, low expressions, awkward motions and address, vilify, as they imply either a very low turn of mind, or low education, and low company.

Frivolous curiosity about trifles, and a laborious attention to little objects, which neither require nor deserve a moment's thought, lower a man:

who from thence is thought (and not unjustly) incapable of greater matters. Cardinal de Retz, very sagaciously, marked out Cardinal Chigi for a little mind, from the moment he told him he had wrote three years with the same pen, and that it was an excellent good one still.

A certain degree of exterior seriousness in looks and motions gives dignity, without excluding wit and decent cheerfulness, which are always serious themselves. A constant smirk upon the face, and a whiffling activity of the body, are strong indications of futility. Whoever is in a hurry, shows that the thing he is about is too big for him—haste and hurry are very different things.

I have only mentioned some of those things which may, and do, in the opinion of the world, lower and sink characters, in other respects valuable enough ; but I have taken no notice of those that affect and sink the moral characters: they are sufficiently obvious. A man, who has patiently been kicked, may as well pretend to courage, as a man blasted by vices and crimes, to dignity of any kind. But an exterior decency and dignity of manners, will even keep such a man longer from sinking, than otherwise he would be ; of such consequence is the *το σπουδον*, or decorum, even though affected and put on. *Chesterfield.*

THE DIFFERENCE BETWEEN TRUE AND FALSE POLITENESS.

It is evident enough, that the moral and Christian duty, of preferring one another in honour, respects

only social peace and charity, and terminates in the good and edification of our Christian brother. Its use is, to soften the minds of men, and to draw them from that savage rusticity, which engenders many vices, and discredits the virtues themselves. But when men had experienced the benefit of this complying temper, and further saw the ends, not of charity only, but of self-interest, that might be answered by it; they considered no longer its just purpose and application, but stretched it to that officious sedulity, and extreme servility of adulation, which we too often observe and lament in polished life.

Hence, that infinite attention and consideration, which is so rigidly exacted, and so duly paid, in the commerce of the world: hence, that prostitution of mind, which leaves a man no will, no sentiment, no principle, no character; all which disappear under the uniform exhibition of good manners: hence, those insidious arts, those studied disguises, those obsequious flatteries, nay, those multiplied and nicely varied forms of insinuation and address, the direct aim of which may be to acquire the fame of politeness and good-breeding, but the certain effect, to corrupt every virtue, to soothe every vanity, and to inflame every vice of the human heart.

These fatal mischiefs introduce themselves under the pretence and semblance of that humanity, which the Scriptures encourage and enjoin; but the genuine virtue is easily distinguished from the counterfeit, and by the following plain signs:

True politeness is modest, unpretending, and generous. It appears as little as may be; and

when it does a courtesy, would willingly conceal it. It chooses silently to forego its own claims, not officiously to withdraw them. It engages a man to prefer his neighbour to himself, because he really esteems him; because he is tender of his reputation; because he thinks it more manly, more Christian, to descend a little himself than to degrade another. It respects, in a word, the credit and estimation of his neighbour.

The mimic of this amiable virtue, false politeness, is, on the other hand, ambitious, servile, timorous. It affects popularity: is solicitous to please, and to be taken notice of. The man of this character does not offer, but obtrudes his civilities; because he would merit by this assiduity; because, in despair of winning regard by any worthier qualities, he would be sure to make the most of this; and lastly, because, of all things, he would dread, by the omission of any punctilious observance, to give offence. In a word, this sort of politeness respects, for its immediate object, the favour and consideration of our neighbour.

2. Again: the man who governs himself by the spirit of the Apostle's precept, expresses his preference of another in such a way as is worthy of himself; in all innocent compliances, in all honest civilities, in all decent and manly condescensions.

On the contrary, the man of the world, who rests in the *letter* of this command, is regardless of the means by which he conducts himself. He respects neither his own dignity, nor that of human nature. Truth, reason, virtue, are all equally betrayed by this supple impostor. He assents to the errors, though the most pernicious; he ap-

plauds the follies, though the most ridiculous, he soothes the vices, though the most flagrant, of other men. He never contradicts, though in the softest form of insinuation ; he never disapproves, though by a respectful silence ; he never condemns, though it be only by a good example. In short, he is solicitous for nothing, but by some studied devices to hide from others, and, if possible, to palliate to himself, the grossness of his illiberal adulation.

Lastly ; we may be sure, that the *ultimate* ends for which these different objects are pursued, and by so different *means*, must also lie wide of each other.

Accordingly, the true polite man would, by all proper testimonies of respect, promote the credit and estimation of his neighbour ; *because* he sees that, by this generous consideration of each other, the peace of the world is, in a good degree, preserved ; *because* he knows that these mutual attentions prevent animosities, soften the fierceness of men's manners, and dispose them to all the offices of benevolence and charity ; *because*, in a word, the interests of society are best served by this conduct ; and *because* he understands it to be his duty to love his *neighbour*.

The falsely polite, on the contrary, are anxious, by all means whatever, to procure the favour and consideration of those they converse with ; *because* they regard, ultimately, nothing more than their private interest ; *because* they perceive, that their own selfish designs are best carried on by such practices : in a word, *because* they love *themselves*.

Thus we see, that genuine virtue consults the honour of others by worthy means, and for the noblest purposes ; the counterfeit solicits their favour by dishonest compliances, and for the basest end.

Hurd.

ON THE CHOICE OF COMPANY.

THAT we may be known by our company, is a truth become proverbial. The ends we have to serve may, indeed, occasion us to be often with the persons whom we by no means resemble ; or, the place in which we are settled keeping us at a distance from others, if we will converse at all, it must be with some whose manners we least approve. But when we have our choice ; when, if we like the company of the wise and considerate, we may have it ; that we then court the one, and shun the other, seems as full a proof as we can well give, that, if we avoid vice, it is not from the sense we have of the amiableness of virtue.

For many years of our life we are forming ourselves upon what we observe in those about us. We learn not only their phrases but their manners. The civility and courtesy, which, in a well-ordered family, are constantly seen by its younger members, fail not to influence their deportment, and, whatever their natural vulgarity may be, will dispose them to check its appearance. Let the descendant of the meanest cottager be placed from his infancy where he perceives every one mindful of decorum ; the marks of his extraction are soon obliterated ; at least his carriage does not dis-

cover it. And were the heir of a dukedom to be continually in the kitchen or stable, the young lord would soon be recognized only by his clothes and title ; in other respects, he might be taken for the son of the groom or the scullion.

Nor is the disposition to imitate confined to childhood ; when this is past, the man continues to take his colours from those he is near ; he copies their appearance ; he seldom is what the use of their reason, or what his own inclinations, would make him.

An ancient historian, mentioning the laws which Charondas gave the Thurians, says : ‘ He enacted a law with reference to an *evil*, on which former lawgivers had not animadverted—that of keeping bad company. As he conceived, that the morals of the good were sometimes quite ruined by their dissolute acquaintance : that vice was apt, like an infectious disease, to spread itself and extend its contagion ; he expressly enjoined that none should engage in any intimacy or familiarity with immoral persons ; appointed that an accusation might be exhibited for keeping bad company ; and laid a heavy fine on such as were convicted of it.’

The impression made on us by what we hear is usually much stronger than that received by us from what we read. That which passes in our usual intercourse is listened to without fatiguing us ; each then taking his turn in speaking, our attention is kept awake : we mind throughout what is said, while we are at liberty to express our own sentiments of it, to confirm, or object to it ; to hear any part of it repeated, or to ask what

questions we please concerning it. Discourse is an application to our eyes as well as ears; and the one organ is here so far assistant to the other, that it greatly increases the force of what is transmitted to our minds by it. The air and action of the speaker give no small importance to his words; and the very tone of his voice adds weight to his reasoning.

That bad companions will make us as bad as themselves, I do not absolutely affirm. When we are not kept from their vices by our principles, we may be by our constitutions; we may be less profligate than they, by being more cowardly; but what I advance as certain is, that we cannot be safe among them, and that they will in some degree, and may in a very great one, hurt our morals. Pythagoras, before he admitted any one into his school, inquired who were his intimates; justly concluding, that they who could choose immoral companions would not be much profited by his instructions.

Dean Bolton.

ON TRUTH AND SINCERITY.

TRUTH and reality have all the advantages of appearance, and many more. If the show of any thing be good for any thing, I am sure sincerity is better: for why does any man dissemble, or seem to be that which he is not, but because he thinks it good to have such a quality as he pretends to? for to counterfeit and dissemble, is to put on the appearance of some real excellency. Now the best way in the world for a man to seem to be any

thing, is really to be what we would seem to be. Besides, that it is many times as troublesome to make good the pretence of a good quality, as to have it; and if a man have it not, it is ten to one but he is discovered to want it, and then all his pains and labour to seem to have it are lost. There is something unnatural in painting, which a skilful eye will easily discern from native beauty and complexion.

It is hard to personate and act a part long; for where truth is not at the bottom, nature will always be endeavouring to return, and will peep out and betray herself one time or other. Therefore, if any man think it convenient to seem good, let him be so indeed, and then his goodness will appear to every body's satisfaction; so that, upon all accounts, sincerity is true wisdom. Particularly as to the affairs of this world, integrity hath many advantages over all the fine and artificial ways of dissimulation and deceit; it is much the plainer and easier, much the safer and more secure way of dealing in the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and hazard in it; it is the shortest and nearest way to our end, carrying us thither in a straight line, and will hold out and last longest. The arts of deceit and cunning do continually grow weaker, and less effectual and serviceable to them that use them; whereas integrity gains strength by use; and the more and longer any man practiseth it, the greater service it does him, by confirming his reputation, and encouraging those with whom he hath to do to repose the greatest trust and confidence in him,

which is an unspeakable advantage in the business and affairs of life.

Truth is always consistent with itself, and needs nothing to help it out ; it is always near at hand, and sits upon our lips, and is ready to drop out before we are aware ; whereas a lie is troublesome, and sets a man's invention upon the rack, and one trick needs a great many more to make it good. It is like building upon a false foundation, which continually stands in need of props to shore it up, and proves at last more chargeable than to have raised a substantial building at first upon a true and solid foundation ; for sincerity is firm and substantial, and there is nothing hollow or unsound in it, and because it is plain and open, fears no discovery ; of which the crafty man is always in danger, and when he thinks he walks in the dark, all his pretences are so transparent, that he that runs may read them ; he is the last man that finds himself to be found out, and whilst he takes it for granted that he makes fools of others, he renders himself ridiculous.

Add to all this, that sincerity is the most compendious wisdom, and an excellent instrument for the speedy despatch of business ; it creates confidence in those we have to deal with, saves the labour of many inquiries, and brings things to an issue in a few words ; it is like travelling in a plain beaten road, which commonly brings a man sooner to his journey's end than by ways, in which men often lose themselves. In a word, whatsoever convenience may be thought to be in falsehood and dissimulation, it is soon over ; but the inconvenience of it is perpetual, because it brings a man

under an everlasting jealousy and suspicion, so that he is not believed when he speaks truth, nor trusted perhaps when he means honestly. When a man has once forfeited the reputation of his integrity, he is set fast, and nothing will then serve his turn, neither truth nor falsehood.

And I have often thought that God hath, in his great wisdom, hid from men of false and dishonest minds the wonderful advantages of truth and integrity to the prosperity even of our worldly affairs; these men are so blinded by their covetousness and ambition, that they cannot look beyond a present advantage, nor forbear to seize upon it, though by ways never so indirect; they cannot see so far as to the remote consequences as a steady integrity, and the vast benefit and advantages which it will bring a man at last. Were but this sort of men wise and clear-sighted enough to discern this, they would be honest out of very knavery, not out of any love to honesty and virtue, but with a crafty design to promote and advance more effectually their own interests; and therefore the justice of the divine providence hath hid this truest point of wisdom from their eyes, that bad men might not be upon equal terms with the just and upright, and serve their own wicked designs by honest and lawful means.

Indeed, if a man were only to deal in the world for a day, and should never have occasion to converse more with mankind, never more need their good opinion or good word, it were then no great matter (speaking as to the concerns of this world) if a man spend his reputation all at once, and ventured it at one throw: but if he be to con

tinue in the world, and would have the advantage of conversation whilst he is in it, let him make use of truth and sincerity in all his words and actions ; for nothing but this will last and hold out to the end : all other arts will fail, but truth and integrity will carry a man through, and bear him out to the last.

Tillotson.

ON LYING.

I REALLY know nothing more criminal, more mean, and more ridiculous, than lying. It is the production either of malice, cowardice, or vanity, and generally misses of its aim in every one of these views ; for lies are always detected sooner or later. If I tell a malicious lie, in order to affect any man's fortune or character, I may indeed injure him for some time ; but I shall be sure to be the greatest sufferer at last ; for as soon as I am detected, (and detected I most certainly shall be) I am blasted for the infamous attempt ; and whatever is said afterwards to the disadvantage of that person, however true, passes for calumny. If I lie, or equivocate, for it is the same thing, in order to excuse myself for something that I have said or done, and to avoid the danger or the shame that I apprehend from it, I discover, at once, my fear, as well as my falsehood ; and only increase, instead of avoiding the danger and the shame ; I show myself to be the lowest and the meanest of mankind, and am sure to be always treated as such. Fear, instead of avoiding, invites danger ; for concealed cowards will insult

known ones. If one has had the misfortune to be in the wrong, there is something noble in frankly owning it; it is the only way of atoning for it, and the only way of being forgiven. Equivocating evading, shuffling, in order to remove a present danger or inconveniency, is something so mean, and betrays so much fear, that whoever practises them, always deserves to be, and often will be, kicked. There is another sort of lies, inoffensive enough in themselves, but wonderfully ridiculous; I mean those lies which a mistaken vanity suggests, that defeat the very end for which they are calculated, and terminate in the humiliation and confusion of their author, who is sure to be detected. These are chiefly narrative and historical lies, all intended to do infinite honour to their author. He is always the hero of his own romances; he has been in dangers from which nobody but himself ever escaped; he has seen with his own eyes whatever other people have heard or read of; and has ridden more miles post in one day, than ever courier went in two. He is soon discovered, and as soon becomes the object of universal contempt and ridicule. Remember then as long as you live, that nothing but strict truth can carry you through the world, with either your conscience or your honour unwounded. It is not only your duty, but your interest; as a proof of which, you may always observe, that the greatest fools are the greatest liars. For my own part, I judge by every man's truth of his degree of understanding.

Chesterfield.

WHAT CONSTITUTES A LIE.

A LIE is a breach of promise ; for whoever seriously addresses his discourse to another, tacitly promises to speak the truth, because he knows the truth is expected. Or the obligation of veracity may be made out from the direct ill consequences of lying to social happiness. Which consequences consist either in some specific injury to particular individuals, or in the destruction of that confidence, which is essential to the intercourse of human life ; for which latter reason a lie may be pernicious in its general tendency, and therefore criminal, though it produce no particular or visible mischief to any one.

There are falsehoods which are not lies ; that is, which are not criminal ; as 1. Where no one is deceived ; which is the case in parables, fables, novels, jests, tales to create mirth, ludicrous embellishments of a story, where the declared design of the speaker is not to inform but to divert ; compliments in the subscription of a letter ; a servant's *denying* his master ; a prisoner's pleading not guilty ; an advocate asserting the justice, or his belief of the justice of his client's cause. In such instances no confidence is destroyed, because none was reposed ; no promise to speak the truth is violated, because none was given or understood to be given. 2. When the person to whom you speak has no right to know the truth, or, more properly, where little or no inconveniency results from the want of confidence in such cases ; as where you tell a falsehood to a madman for his own advantage ; to a robber to conceal your property ; to an assassin, to defeat

or divert him from his purpose. The particular consequence is by the supposition beneficial; and as to the general consequence, the worst that can happen is, that the madman, the robber, the assassin, will not trust you again; which is sufficiently compensated by the immediate benefit which you propose by the falsehood.

It is upon this principle, that, by the laws of war, it is allowed to deceive an enemy by feints, false colours, spies, false intelligence, or the like; but by no means in treaties, truces, signals of capitulation or surrender; and the difference is, that the former supposes hostilities to *continue*; but the latter are calculated to *terminate* or suspend them. In the conduct of war there is no place for confidence between the contending parties; but in whatever relates to the termination of war, the most religious fidelity is expected, because without it wars could not cease, nor the victors be secure but by the destruction of the vanquished.

Many people indulge in serious discourse a habit of fiction and exaggeration, in the accounts they give of themselves, of their acquaintance, or of the extraordinary things which they have seen or heard; and so long as the facts they relate are indifferent, and their narratives, though false, are inoffensive, it may seem a superstitious regard for truth to censure them merely for truth's sake.

But this liberty in conversation defeats its own end. Much of the pleasure and all the benefit of conversation depends upon our own opinion of the speaker's veracity, for which this rule leaves

no foundation. The faith indeed of a hearer must be extremely perplexed, who considers the speaker, or believes that the speaker considers himself, as under no obligation to adhere to truth, but according to the particular importance of what he relates.

But beside, and above both these reasons, *white* lies always introduce others of a darker complexion. I have seldom known any one who deserted truth in trifles, that could be trusted in matters of importance. Nice distinctions are out of the question, upon occasions, like those of speech, which return every hour.

The habit therefore of lying, when once formed, is easily extended to serve the designs of malice or interest; like all habits, it spreads indeed of itself. As there may be falsehoods which are not lies, so there may be lies without literal or direct falsehood; as when the literal and grammatical signification of a sentence is different from the popular and customary meaning. It is the wilful deceit that makes the lie; and we wilfully deceive when our expressions are not true in the sense in which we believe the hearer to apprehend them: besides, that it is absurd to contend for any sense of words in opposition to usage; for all senses of words are founded upon usage, and upon nothing else. Or a man may *act* a lie, as by pointing his finger in a wrong direction when a traveller inquires of him his road; or when a tradesman shuts up his window to induce his creditors to believe that he is abroad; for to all moral purposes, and therefore as to veracity, speech and action are the same; speech being only a mode of action.

Or, lastly, there may be lies of *omission*. A writer of English history, who, in his account of the reign of Charles the First, should wilfully suppress any evidence of that prince's despotic measures and designs, might be said to be a liar; for by entitling his book a History of England, he engages to tell the whole truth of the history, or at least all that he knows of it. *Paley.*

ON THE PRACTICE OF SWEARING.

As there are some vices which the vulgar have presumed to copy from the great, so there are others which the great have condescended to borrow from the vulgar. Among these, I cannot but set down the shocking practice of cursing and swearing; a practice, which, (to say nothing at present of its impiety and profaneness) is low and indelicate, and places the man of quality on the same level with the chairman at his door. A gentleman would forfeit all pretensions to that title, who should choose to embellish his discourse with the oratory of Billingsgate, and converse in the style of an oyster-woman; but it is accounted no disgrace to him to use the same coarse expressions of cursing and swearing with the meanest of the mob. For my own part, I cannot see the difference between a *By-gad*, or a *Gad dem-me*, minced and softened by a genteel pronunciation from well-bred lips, and the same expression bluntly bolted out from the broad mouth of a porter or hackney-coachman.

I shall purposely wave making any reflections on the impiety of this practice, as I am satisfied they would have but little weight either with the *beau-monde* or the *canaille*. The swearer of either station, devotes himself piecemeal, as it were, to destruction; pours out anathemas against his eyes, his heart, his soul, and every part of his body; nor does he scruple to extend the same good wishes to the limbs and joints of his friends and acquaintance. This they both do with the same fearless unconcern; but with this only difference, that the gentleman swearer damns himself and others with the greatest civility and good-breeding imaginable.

My predecessor the *Tatler* gives us an account of a certain humourist, who got together a party of noted swearers to dinner with him, and ordered their discourses to be taken down in shorthand; which being afterwards repeated to them, they were extremely startled and surprised at their own common talk. A dialogue of this nature would be no improper supplement to Swift's *Polite Conversation*; though, indeed, it would appear too shocking to be set down in print. But I cannot help wishing, that it were possible to draw out a catalogue of the fashionable oaths and curses in present use at Arthur's or at any other polite assembly: by which means the company themselves would be led to imagine, that their conversation had been carried on between the lowest of the mob: and they would blush to find, that they had gleaned the choicest phrases from lanes and alleys, and enriched their discourse with the elegant dialect of Wapping and Broad St. Giles's.

The legislature has indeed provided against this offence, by affixing a penalty on every delinquent according to his station ; but this law, like those made against gaming, is of no effect ; while the genteeler sort of swearers put forth the same execrations at the hazard-table or in the tennis-courts, which the more ordinary gamesters repeat, with the same impunity, over the shuffle-board or in the skittle alley. Indeed, were this law to be rigorously put in execution, there would appear to be little or no proportion in the punishment : since the gentleman would escape by depositing his crown ; while the poor wretch, who cannot raise a shilling, must be clapt into the stocks, or sent to Bridewell. But as the offence is exactly the same, I would also have no distinction made in the treatment of the offenders : and it would be a most ridiculous but a due mortification to a man of quality, to be obliged to thrust his leg through the same stocks with a carman or a coal heaver ; since he first degraded himself, and qualified himself for their company, by talking in the same mean dialect.

I am aware that it will be pleaded in excuse for this practice, that oaths and curses are intended only as mere expletives, which serve to round a period, and give a grace and spirit to conversation. But there are still some old-fashioned creatures, who adhere to their common acceptation, and cannot help thinking it a very serious matter, that a man should devote his body to the devil, or call down damnation on his soul. Nay, the swearer himself, like the old man in the fable call-

ing upon Death, would be exceeding loath to be taken at his word; and while he wishes destruction to every part of his body, would be highly concerned to have a limb rot away, his nose fall off, or an eye drop out of the socket. It would therefore be advisable to substitute some other terms equally unmeaning, and at the same time remote from the vulgar cursing and swearing.

It is recorded to the honour of the famous Dean Stanhope, that in his younger days, when he was chaplain to a regiment, he reclaimed the officers, who were much addicted to this vulgar practice, by the following method of reproof: One evening, as they were all in company together, after they had been very eloquent in this kind of rhetoric, so natural to the gentlemen of the army, the worthy dean took occasion to tell a story in his turn; in which he frequently repeated the words *bottle* and *glass*, instead of the usual expletives of *God*, *devil*, and *damn*, which he did not think quite so becoming for one of his cloth to make free with. I would recommend it to our people of fashion to make use of the like innocent phrases whenever they are obliged to have recourse to these substitutes for thought and expression. 'Bottle and glass' might be introduced with great energy in the table-talk at the King's Arms, or St. Alban's taverns. The gamester might be indulged, without offence, in swearing by the 'knave of clubs,' or 'the curse of Scotland;' or he might with some propriety retain the old execration of 'the deuce take it.' The beau should be allowed to swear by his 'gracious self,'

which is the god of his idolatry ; and the common expletives should consist only of ' upon my word and upon my honour,' which terms, whatever sense they might formerly bear, are at present understood only as words of course, without meaning.

Connoisseur.

THE FOLLY OF ANGER.

THE maxim of Periander of Corinth, one of the seven sages of Greece, left as a memorial of his knowledge and benevolence, was, *Be master of thy anger*. He considered anger as the great disturber of human life, the chief enemy both of public happiness and private tranquillity, and thought that he could not lay on posterity a stronger obligation to reverence his memory, than by leaving them a salutary caution against this outrageous passion.

There is in the world a certain class of mortals, known, and contentedly known, by the appellation of *passionate men*, who imagine themselves entitled by this distinction to be provoked on every slight occasion, and to vent their rage in vehement and fierce vociferations, in furious menaces, and licentious reproaches.

Men of this kind are not always treated with the severity which their neglect of the ease of all about them might justly provoke ; they have obtained a kind of prescription for their folly, and are considered by their companions as under a predominant influence that leaves them not masters of their conduct or language, as acting with-

out consciousness, and rushing into mischief with a mist before their eyes ; they are therefore pitied rather than censured, and their sallies are passed over as the involuntary blows of a man agitated by the spasms of a convulsion.

It is surely not to be observed without indignation, that men may be found of minds mean enough to be satisfied with this treatment ; wretches who are proud to obtain the privilege of madmen, and can, without shame and without regret, consider themselves as receiving hourly pardons from their companions, and giving them continual opportunities of exercising their patience and boasting their clemency.

Pride is undoubtedly the origin of anger ; but pride, like every other passion, if it once break loose from reason, counteracts its own purposes. A passionate man, upon the review of his day, will have very few gratifications to offer to his pride, when he has considered how his outrages were borne, and in what they are likely to end at last.

These sudden bursts of rage generally break out upon small occasions ; for life, unhappy as it is, cannot supply great evils as frequently as the man of fire thinks it fit to be enraged ; therefore the first reflection upon his violence must show him that he is mean enough to be driven from his post by every petty incident, that he is the mere slave of casualty, and that his reason and virtue are in the power of the wind.

One motive there is of these loud extravagancies, which a man is careful to conceal from others, and does not always discover to himself. He that finds his knowledge narrow, and his argu-

ments weak, is sometimes in hope of gaining that attention, by his clamours, which he cannot otherwise obtain, and is pleased with remembering, that at least he made himself heard, that he had the power to interrupt those whom he could not confute, and suspend the decision which he could not guide.

But it does not appear that a man can by uproar and tumult alter any one's opinion of his understanding, or gain influence, except over those whom fortune or nature has made his dependents. He may fright his children or harass his servants, but the rest of the world will look on and laugh; and he will at length perceive, that he lives only to raise contempt and hatred, and that he has given up the felicity of being loved, without gaining the honour of being revered.

When a man has once suffered his mind to be thus vitiated, he becomes one of the most hateful and unhappy of beings. He can give no security to himself that he shall not at the next interview alienate, by some sudden transport, his dearest friend; or break out, upon some slight contradiction, into such terms of rudeness, as can never be perfectly forgotten. Whoever converses with him lives with the suspicion and solicitude of a man that plays with a tame tiger, always under a necessity of watching the moment in which the capricious savage shall begin to growl.

It is related by Prior, of the duke of Dorset, that his servants used to put themselves in his way when he was angry, because he was sure to recompense them for any indignities which he made

them suffer. This is the round of a passionate man's life; he contracts debts when he is furious, which his virtue, if he has any, obliges him to discharge at the return of reason. He spends his time in outrage and acknowledgment; in injury and reparation.

Nothing is more miserable or despicable than the old age of a passionate man; his rage sinks by decay of strength into habitual peevishness; the world falls off from around him, and he is left to prey upon his own heart in solitude and contempt.

Rambler.

ON CLEANLINESS.

CLEANLINESS may be recommended under the three following heads: as it is a mark of politeness; as it produces love; and as it bears analogy to purity of mind.

First, it is a mark of *politeness*; for it is universally agreed upon, that no one unadorned with this virtue can go into company without giving a manifest offence. The different nations of the world are as much distinguished by their cleanliness, as by their arts and sciences. The more they are advanced in civilization, the more they consult this part of politeness.

Secondly, Cleanliness may be said to be the foster-mother of *love*. Beauty commonly produces love, but cleanliness preserves it. Age itself is not unamiable while it is preserved clean and unsullied: like a piece of metal constantly kept smooth and bright, we look on it with more

pleasure than on a new vessel that is cankered with rust.

I might further observe, that as cleanliness renders us agreeable to others, it makes us easy to ourselves; that it is an excellent preservative of health; and that several vices, destructive both to mind and body, are inconsistent with the habit of it.

In the third place, it bears a great analogy with *purity of mind*, and naturally inspires refined sentiments and passions. We find from experience, that, through the prevalence of custom, the most vicious actions lose their horror, by being made familiar to us: on the contrary, those who live in the neighbourhood of good examples, fly from the first appearance of what is shocking: and thus pure and unsullied thoughts are naturally suggested to the mind by those objects that perpetually encompass us, when they are beautiful and elegant in their kind.

In the East, where the warmth of the climate makes cleanliness more immediately necessary than in colder countries, it is a part of religion: the Jewish law (as well as the Mahometan, which in some things copies after it) is filled with bathings, purifications, and other rites of the like nature; and we read several injunctions of this kind in the book of Deuteronomy. *Addison.*

ENVY AND EMULATION.

At one of the celebrated schools of painting in Italy, a young man, named Guidotto, produced a

piece so excellent, that it gained the admiration of all the masters in the art. This performance was looked upon with very different eyes by two of his fellow scholars.

Brunello, the elder of them, who had himself acquired some reputation in his studies, regarded all the honour Guidotto had acquired as so much taken from himself; and longed for nothing so much, as to see him lose the credit he had gained. Afraid openly to decry the merit of a work which had gained the approbation of the best judges, he threw out secret insinuations that Guidotto had been assisted in it by one or other of his masters; and he affected to represent it as a sort of lucky hit, which the reputed author would probably never equal.

Not so Lorenzo. Though a very young proficient in the art, he comprehended in its full extent the excellence of Guidotto's performance, and became one of the sincerest of his admirers. Fired with the praises he daily heard bestowed on Guidotto, his fellow-pupil, he ardently longed to deserve the same; and placed him before his eyes as a model, which it was his highest ambition to equal. He entered with his whole soul into the career of improvement, was the first and last of all the scholars in the designing-room, and devoted to practice at home those hours, which other youths passed in amusement. It was long before he could please himself with any of his attempts, and he was continually repeating to himself, 'Alas, how far distant is this from Guidotto's!' At length, however, he had the satisfaction of becoming sensible of his progress; and having re-

ceived considerable applause for one of his performances, he ventured to say to himself, 'And why may not I too become a Guidotto?'

Guidotto had now prepared, for the anniversary of the day when prizes were awarded in the school, a piece which was to excel all he had before executed. He had just finished it on the evening before the exhibition, and nothing remained but to heighten the colours by means of a transparent varnish. The malignant Brunello contrived artfully to convey into the phial containing this varnish, some drops of a caustic preparation, the effect of which would be entirely to destroy the beauty and splendour of the piece. Guidotto laid it on by candle-light, and then with great satisfaction hung up his picture in the public room against the morrow. Lorenzo, with vast application, had finished a piece, which he humbly hoped might appear not greatly inferior to some of Guidotto's earlier performances.

The important day arrived. The company assembled in the great room, where the light had just been fully admitted by drawing a curtain. All went up to Guidotto's picture: when behold, instead of the beauty which they had conceived there was nothing but a dead surface of confused, and blotched colours. The unfortunate youth burst into an agony of grief, and exclaimed, that he was betrayed and undone. Lorenzo, little less affected than Guidotto himself, cried out—'Gentlemen, this is not Guidotto's work: I saw it when only half finished, and it was then an exquisite performance.'

Every one admired Lorenzo, and sympathized

in the disgrace of Guidotto ; but it was impossible to adjudge the prize to his picture, in the state in which they beheld it. It was therefore awarded to Lorenzo, who immediately presented it to Guidotto, saying, 'Take what merit would have acquired you, had not the basest malice and envy defrauded you of it. If hereafter I may aspire to equal you, it shall be by means of fair competition, not by the aid of treachery.'

Lorenzo's noble conduct excited the warmest encomiums among the judges, who at length determined that for this time there should be two equal prizes distributed ; for, if Guidotto had deserved the prize of painting, Lorenzo was entitled to that of virtue.

Barbault.

CRUELTY TO ANIMALS.

MONTAIGNE thinks it some reflection upon human nature itself, that few people take delight in seeing beasts caress and play together, but almost every one is pleased to see them lacerate and worry one another. I am sorry this temper is become almost a distinguishing character of our own nation, from the observation which is made by foreigners of our beloved pastimes, bear-baiting, cock-fighting, and the like. We should find it hard to vindicate the destroying of any thing that has life, merely out of wantonness : yet in this principle our children are bred up ; and one of the first pleasures we allow them, is the license of inflicting pain upon poor animals : almost as soon as we are sensible what life is ourselves, we

make it our sport to take it from other creatures. I cannot but believe a very good use might be made of the fancy which children have for birds and insects. Mr. Locke takes notice of a mother who permitted them to her children, but rewarded or punished them, as they treated them well or ill. This was no other than entering them betimes into a daily exercise of humanity, and improving their very diversion to a virtue.

I fancy, too, some advantage might be taken of the common notion, that it is ominous or unlucky to destroy some sort of birds, as swallows and martins. This opinion might possibly arise from the confidence these birds seem to put in us, by building under our roofs ; so that this is a kind of violation of the laws of hospitality to murder them. As for robin red-breasts in particular, it is not improbable they owe their security to the old ballad of *The Children in the Wood*. However it be, I do not know, I say, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preservation of many innocent creatures, which are now exposed to all the wantonness of an ignorant barbarity.

There are other animals that have the misfortune, for no manner of reason, to be treated as common enemies, wherever found. The conceit, that a cat has nine lives, has cost at least nine lives in ten of the whole race of them ; scarce a boy in the streets but has in this point outdone Hercules himself, who was famous for killing a monster that had but three lives. Whether the unaccountable animosity against this useful domestic may be any cause of the general persecution of owls (who are

a sort of feathered cats) or whether it be only an unreasonable pique the moderns have taken to a serious countenance, I shall not determine : though I am inclined to believe the former ; since I observe the sole reason alleged for the destruction of frogs is because they are like toads. Yet, amidst all the misfortunes of these unfriended creatures, it is some happiness that we have not yet taken a fancy to eat them ; for should our countrymen refine upon the French never so little, it is not to be conceived to what unheard of torments, owls, cats, and frogs may be yet reserved.

When we grow up to men, we have another succession of sanguinary sports ; in particular, hunting. I dare not attack a diversion which has such authority and custom to support it ; but must have leave to be of opinion, that the agitation of that exercise, with the example and number of the chasers, not a little contributes to resist those checks, which compassion would naturally suggest in behalf of the animal pursued. Nor shall I say, with Monsieur Fleury, that this sport is a remnant of the gothic barbarity ; but I must animadvert upon a certain custom yet in use with us, and barbarous enough to be derived from the Goths, or even the Scythians ; I mean that savage compliment our huntsmen pass upon ladies of quality, who are present at the death of a stag, when they put the knife in their hands to cut the throat of a hapless, trembling, and weeping creature.

Questuque cruentus,
Atque imploranti similis.—

But if our sports are destructive, our gluttony is

more so, and in a more inhuman manner. Lobsters roasted alive, pigs whipped to death, fowls sewed up, are testimonies of our outrageous luxury. Those who (as Seneca expresses it) divide their lives betwixt an anxious conscience and a nauseated stomach, have a just reward of their gluttony in the diseases it brings with it; for human savages, like other wild beasts, find snares and poison in the provisions of life, and are allured by their appetite to their destruction. I know nothing more shocking, or horrid, than the prospect of one of their kitchens covered with blood, and filled with the cries of the creatures expiring in tortures. It gives one an image of a giant's den in a romance, bestrewed with the scattered heads and mangled limbs of those who were slain by his cruelty.

Pope.

ON THE SAME SUBJECT.

MAN is that link of the chain of universal existence, by which spiritual and corporeal beings are united: as the numbers and variety of the latter, his inferiors, are almost infinite, so probably are those of the former, his superiors; and as we see that the lives and happiness of those below us are dependent on our wills, we may reasonably conclude, that our lives and happiness are equally dependent on the wills of those above us; accountable like ourselves, for the use of this power, to the Supreme Creator and Governor of all things. Should this analogy be well founded, how criminal will our account appear when laid before that just and impartial judge! How will man, that san-

guinary tyrant, be able to excuse himself from the charge of those innumerable cruelties inflicted on his unoffending subjects committed to his care, formed for his benefit, and placed under his authority by their common Father, whose mercy is over all his works, and who expects that his authority should be exercised not only with tenderness and mercy, but in conformity to the laws of justice and gratitude?

But to what horrid deviations from these benevolent intentions are we daily witnesses! No small part of mankind derive their chief amusements from the death and sufferings of inferior animals; a much greater consider them only as engines of wood, or iron, useful in their several occupations. The carman drives his horse, and the carpenter his nail, by repeated blows; and so long as these produce the desired effect, and they both go, they neither reflect nor care whether either of them have any sense of feeling. The butcher knocks down the stately ox, with no more compassion than the blacksmith hammers a horse shoe; and plunges his knife into the throat of the innocent lamb, with as little reluctance as a tailor sticks his needle into the collar of a coat.

If there are some few, who, formed in a softer mould, view with pity the sufferings of these defenceless creatures, there is scarce one who entertains the least idea, that justice or gratitude can be due to their merits or their services. The social and friendly dog is hanged without remorse, if, by barking in defence of his master's person and property, he happens unknowingly to

disturb his rest: the generous horse, who has carried his ungrateful master for many years with ease and safety, worn out with age and infirmities, contracted in his service, is by him condemned to end his miserable days in a dust-cart, where the more he exerts his little remains of spirit, the more he is whipped, to save the stupid driver the trouble of whipping some other less obedient to the lash. Sometimes, having been taught the practice of many unnatural and useless feats in a riding-house, he is at last turned out, and consigned to the dominion of a hackney-coachman, by whom he is every day corrected for performing those tricks which he has learned under so long and severe a discipline. The sluggish bear, in contradiction to his nature, is taught to dance, for the diversion of a malignant mob, by placing red-hot irons under his feet; and the majestic bull is tortured by every mode which malice can invent, for no offence, but that he is gentle, and unwilling to assail his diabolical tormentors. These, with innumerable other acts of cruelty, injustice, and ingratitude, are every day committed, not only with impunity, but without censure, and even without observation; but we may be assured, that they cannot finally pass away unnoticed and unretaliated.

The laws of self-defence undoubtedly justify us in destroying those animals who would destroy us, who injure our properties and annoy our persons, but not even these, whenever their situation incapacitates them from hurting us. I know of no right which we have to shoot a bear on an inaccessible island of ice, or an eagle on the mountain's

top, whose lives cannot injure us, nor deaths procure us any benefit. We are unable to give life, and therefore ought not wantonly to take it away from the meanest insect, without sufficient reason; they all receive it from the same benevolent hand as ourselves, and have therefore an equal right to enjoy it.

God has been pleased to create numberless animals intended for our sustenance: and that they are so intended, the agreeable flavour of their flesh to our palates, and the wholesome nutriment which it administers to our stomachs, are sufficient proofs; these, as they are formed for our use, propagated by our culture, and fed by our care, we have certainly a right to deprive of life, because it is given and preserved to them on that condition; but this should always be performed with all the tenderness and compassion which so disagreeable an office will permit; and no circumstances ought to be omitted, which can render their executions as quick and easy as possible. For this, Providence has wisely and benevolently provided, by forming them in such a manner, that their flesh becomes rancid and unpalatable by painful and lingering death; and has thus compelled us to be merciful without compassion, and cautious of their suffering, for the sake of ourselves: but, if there are any whose tastes are so vitiated, and whose hearts are so hardened, as to delight in such inhuman sacrifices, and to partake of them without remorse, they should be looked upon as demons in human shapes, and expect a retaliation of those tortures which they have inflicted on the innocent, for the

gratification of their own depraved and unnatural appetites.

So violent are the passions of anger and revenge in the human breast, that it is not wonderful that men should prosecute their real or imaginary enemies with cruelty and malevolence ; but that there should exist in nature a being, who can receive pleasure from giving pain, would be totally incredible, if we were not convinced by melancholy experience, that there are not only many, but that this unaccountable disposition is in some measure inherent in the nature of man ; for, as he cannot be taught by example, nor led to it by temptation, or promoted to it by interest, it must be derived from his native constitution ; and is a remarkable confirmation of what revelation so frequently inculcates—that he brings into the world with him an original depravity, the effects of a fallen and degenerate state ; in proof of which we need only observe, that the nearer he approaches to a state of nature, the more predominant the disposition appears, and the more violently it operates. We see children laughing at the miseries which they inflict on every unfortunate animal which comes within their power ; all savages are ingenious in contriving, and happy in executing the most exquisite tortures ; and the common people of all countries are delighted with nothing so much as bull-baitings, prize-fightings, executions, and all spectacles of cruelty and horror. Though civilization may in some degree abate this native ferocity, it can never quite extirpate it ; the most polished are not ashamed to be pleased with scenes of little less barbarity, and, to the disgrace of hu-

man nature, to dignify them with the name of sports. They arm cocks with artificial weapons, which nature had kindly denied to their malevolence, and, with shouts of applause and triumph, see them plunge them into each other's hearts: they view with delight the trembling deer and defenceless hare, flying for hours in the utmost agonies of terror and despair, and at last, sinking under fatigue, devoured by their merciless pursuers; they see with joy the beautiful pheasant and harmless partridge drop from their flight, weltering in their blood, or perhaps perishing with wounds and hunger, under the cover of some friendly thicket to which they have in vain retreated for safety; they triumph over the unsuspecting fish whom they have decoyed by an insidious pretence of feeding, and drag him from his native element by a hook fixed to and tearing out his entrails: and, to add to all this, they spare neither labour nor expense to preserve and propagate these innocent animals, for no other end but to multiply the objects of their persecution.

What name would we bestow on a superior being, whose whole endeavours were employed, and whose whole pleasure consisted, in terrifying, ensnaring, tormenting, and destroying mankind? whose superior faculties were exerted in fomenting animosities amongst them, in contriving engines of destruction, and inciting them to use them in maiming and murdering each other? whose power over them was employed in assisting the rapacious, deceiving the simple, and oppressing the innocent? who, without provocation or

advantage should continue from day to day, void of all pity and remorse, thus to torment mankind for diversion, and at the same time endeavour with his utmost care to preserve their lives, and to propagate their species, in order to increase the number of victims devoted to his malevolence, and be delighted in proportion to the miseries he occasioned? I say, what name detestible enough could we find for such a being? yet, if we impartially consider the case, and our intermediate situation, we must acknowledge that, with regard to inferior animals, just such a being is a sportsman.

Jenyns.

INSTRUCTIVE LESSON ON THE SAME SUBJECT.

My uncle Toby was a man patient of injuries;—not from want of courage,—where just occasions presented, or called it forth—I know no man under whose arm I should sooner have taken shelter;—nor did this arise from any insensibility or obtuseness in his intellectual parts:—he was of a peaceful, placid nature,—no jarring element in it,—all was mixed up so kindly within him: my uncle Toby had scarce a heart to retaliate upon a fly:—‘Go,’—says he, one day at dinner, to an overgrown one who had buzzed about his nose, and tormented him cruelly all dinner time,—and which, after infinite attempts, he had caught at last, as it flew by him:—‘I’ll not hurt thee,’ says my uncle Toby, rising from his chair, and going across the room, with the fly in his hand:—‘I’ll not hurt a hair of thy head:—Go,’ says he, lifting up the sash, and opening his hand as he spoke, to

let it escape ;—‘ go, poor devil,—get thee gone, why should I hurt thee ?—This world, surely, is wide enough to hold both thee and me.’

* * This is to serve for parents and governors instead of a whole volume upon the subject.

Sterne.

VIRTUE MAN'S TRUE INTEREST.

I FIND myself existing upon a little spot, surrounded every way by an immense unknown expansion. Where am I? What sort of place do I inhabit? Is it exactly accommodated, in every instance, to my convenience? Is there no excess of cold, none of heat, to offend me? Am I never annoyed by animals either of my own or of a different kind? Is every thing subservient to me, as though I had ordered all myself?—No—nothing like it—the furthest from it possible.—The world appears not, then, originally made for the private convenience of me alone.

But is it not possible, so to accommodate it by my own particular industry? If to accommodate man and beast, heaven and earth, be beyond me, it is not possible—What consequence then follows? or can there be any other than this: if I seek an interest of my own, detached from that of others, I seek an interest which is chimerical, and can never have existed?

How then must I determine? Have I no interest at all?—If I have not, I am a fool for staying here. It is a smoky house; and the sooner I am out of it the better.—But why no interest?—Can I be contented with none, but one separate

and detached?—Is a social interest, joined with others, such an absurdity as not to be admitted?—The bee, the beaver, and the tribes of herding animals, are enow to convince me, that the thing is somewhere at least possible. How, then, am I assured that it is not equally true of man?—Admit it; and what follows? If so, then honour and justice are my interest: then the whole train of moral virtues are my interest; without some portion of which not even thieves can maintain society.

But, further, still—I stop not here—I pursue this social interest as far as I can trace my several relations. I pass from my own stock, my own neighbourhood, my own nation, to the whole race of mankind, as dispersed throughout the earth.—Am I not related to them all by the mutual aids of commerce, by the general intercourse of arts and letters, by that common nature of which we all participate?

Again—I must have food and clothing—Without a proper genial warmth, I instantly perish—Am I not related, in this view, to the very earth itself? to the distant Sun, from whose beams I derive vigour? to that stupendous course and order of that infinite host of heaven, by which the times and seasons ever uniformly pass on?—Were this order once confounded, I could not probably survive a moment; so absolutely do I depend on this common general welfare.—What, then, have I to do, but to enlarge virtue into piety? Not only honour, and justice, and what I owe to man, are my interest; but gratitude also, acquiescence, resignation, adoration, and all I owe to this great polity, and its greater governor, our common parent.

Harris.

CHARACTER AND IMPORTANCE OF VIRTUE.

VIRTUE is of intrinsic value and good desert, and of indispensable obligation; not the creature of will, but necessary and immutable; not local or temporary, but of equal extent and antiquity with the Divine Mind; not a mode of sensation, but everlasting truth; not dependent on power, but the guide of all power.

Virtue is the foundation of honour and esteem, and the source of all beauty, order, and happiness, in nature. It is what confers value on all the other endowments and qualities of a reasonable being, to which they ought to be absolutely subservient, and without which, the more eminent they are, the more hideous deformities and the greater curses they become. The use of it is not confined to any one stage of our existence, but reaches through all the periods and circumstances of our being. Many of the endowments and talents we now possess, and of which we are too apt to be proud, will cease entirely with the present state; but this will be our ornament and dignity in every future state to which we may be removed. Beauty and wit will die, learning will vanish away, and all the arts of life be soon forgotten; but virtue will remain for ever. This unites us to the whole rational creation, and fits us for conversing with any order of superior natures, and for a place in any part of God's works. It procures us the love of all wise and good beings, and renders them our allies and friends. But what is of unspeakably greater consequence is, that it makes God our friend, assimilates and unites our mind to his, and engages his almighty power in

our defence. Superior beings of all ranks are bound by it no less than ourselves. It has the same authority in all worlds that it has in this. The further any being is advanced in excellence and perfection, the greater is his attachment to it, and the more he is under its influence. It is the law of the whole universe; it stands first in the estimation of the Deity; its origin is his nature; and it is the very object that makes him lovely.

Such is the importance of virtue. Of how much consequence therefore is it, that we practise it! There is no argument or motive that is at all fitted to influence a reasonable mind, which does not call us to this. Our virtuous disposition of soul is preferable to the greatest natural accomplishments and abilities, and of more value than all the treasures of the world.—If you are wise, then, study virtue, and condemn every thing that can come in competition with it. Remember that nothing else deserves one anxious thought or wish. Remember, that this alone is honour, glory, wealth, and happiness. Secure this, and you secure every thing. Lose this, and all is lost.

Price.

THE IMPORTANCE OF A GOOD EDUCATION.

I CONSIDER a human soul, without education, like marble in the quarry; which shows none of its inherent beauties, until the skill of the polisher fetches out the colours, makes the surface shine, and discovers every ornamental cloud, spot, and vein, that runs through the body of it. Educa-

tion, after the same manner, when it works upon a noble mind, draws out to view every latent virtue and perfection, which, without such helps, are never able to make their appearance.

If my reader will give me leave to change the allusion so soon upon him, I shall make use of the same instance to illustrate the force of education, which Aristotle has brought to explain his doctrine of substantial forms, when he tells us, that a statue lies hid in a block of marble ; and that the art of the statuary only clears away the superfluous matter, and removes the rubbish. The figure is in the stone, and the sculptor only finds it. What sculpture is to a block of marble, education is to a human soul. The philosopher, the saint, or the hero, the wise, the good, or the great man, very often lies hid and concealed in a plebeian, which a proper education might have disinterred, and have brought to light. I am therefore much delighted with reading the accounts of savage nations, and with contemplating those virtues which are wild and uncultivated : to see courage exerting itself in fierceness, resolution in obstinacy, wisdom in cunning, patience in sullenness and despair.

Men's passions operate variously, and appear in different kinds of actions, according as they are more or less rectified and swayed by reason. When one hears of negroes, who, upon the death of their masters, or upon changing their service, hang themselves upon the next tree, as it sometimes happens in our American plantations, who can forbear admiring their fidelity, though it expresses itself in so dreadful a manner? What might not

that savage greatness of soul, which appears in these poor wretches on many occasions, be raised to, were it rightly cultivated? And what colour of excuse can there be, for the contempt with which we treat this part of our species; that we should not put them upon the common foot of humanity; that we should only set an insignificant fine upon the man who murders them; nay, that we should, as much as in us lies, cut them off from the prospects of happiness in another world, as well as in this; and deny them that which we look upon as the proper means for attaining it?

It is therefore an unspeakable blessing to be born in those parts of the world where wisdom and knowledge flourish; though it must be confessed, there are, even in these parts, several poor uninstructed persons, who are but little above the inhabitants of those nations of which I have been here speaking; as those who have had the advantages of a more liberal education, rise above one another by several different degrees of perfection. For, to return to our statue in the block of marble, we see it sometimes only begun to be chipped, sometimes rough hewn, and but just sketched into a human figure; sometimes we see the man appearing distinctly in all his limbs and features; sometimes, we find the figure wrought up to great elegance; but seldom meet with any to which the hand of a Phidias or a Praxiteles could not give several nice touches and finishings.

Spectator.

ON THE NECESSITY OF WRITING A GOOD HAND.

A BILL, for ninety pounds sterling, was brought me, the other day, said to be drawn upon me by you. I scrupled paying it at first, not upon account of the sum, but because you had sent me no letter of advice, which is always done in those transactions; and still more, because I did not perceive that you had signed it. The person who presented it, desired me to look again, and that I should discover your name at the bottom; accordingly I looked again, and with the help of my magnifying glass, did perceive, that what I had first taken only for somebody's mark was, in truth, your name, written in the worst and smallest hand I ever saw in my life. However I paid it at a venture; though I would almost rather lose the money, than that such a signature should be yours. All gentlemen, and all men of business, write their names always in the same way, that their signature may be so well known as not to be easily counterfeited, and they generally sign in rather a larger character than their common hand: whereas your name was in a less, and a worse than your common writing. This suggested to me the various accidents which may very probably happen to you, while you write so ill. For instance, if you were to write in such a character to the secretary's office, your letter would immediately be sent to the decipherer, as containing matters of the utmost secrecy, not fit to be trusted to the common character. If you were to write so to an antiquarian, he (knowing you to be a man of learning) would certainly try it by the

Runic, Celtic, or Slavonian alphabet, never suspecting it to be a modern character. I have often told you, that every man, who has the use of his eyes and of his hand, can write whatever hand he pleases; and it is plain that you can, since you write both the Greek and German characters, which you never learned of a writing-master, extremely well, though your common hand, which you learned of a master, is an exceeding bad and illiberal one, equally unfit for business or common use. I do not desire that you should write a laboured or stiff character: a man of business must write quick and well, and that depends singly upon use. I would therefore advise you to get some very good writing-master at Paris, and apply to it for a month only, which will be sufficient; for, upon my word, the writing of a genteel plain hand of business is of much more importance than you think. You will say, it may be, that, when you write so very ill, it is because you are in a hurry: to which I answer, why are you ever in a hurry? a man of sense may be in haste, but can never be in a hurry, because he knows that whatever he does in a hurry he must necessarily do very ill. He may be in haste to despatch an affair, but he will take care not to let that haste hinder his doing it well. Little minds are in a hurry, when the object proves (as it commonly does) too big for them; they run, they stare, they puzzle, confound, and perplex themselves; they want to do every thing at once, and never do it at all. But a man of sense takes the time necessary for doing the thing he is about, well; and his haste to despatch business, only appears by the continuity of

his application to it; he pursues it with a cool steadiness, and finishes it before he begins any other. I own your time is much taken up, and you have a great many different things to do; but remember, that you had much better do half of them well, and leave the other half undone, than do them all indifferently. Moreover, the few seconds that are saved in the course of the day, by writing ill instead of well, do not amount to an object of time by any means equivalent to the disgrace or ridicule of writing an ugly scrawl. Consider, that if your very bad writing could furnish me with matter of ridicule, what will it not do to others, who do not view you in that partial light that I do.

Chesterfield.

GENERAL RULES FOR THE ATTAINMENT OF
KNOWLEDGE.

DEEPLY impress your mind with the vast importance of a sound judgment, and the rich and inestimable advantage of right reasoning. Review the instances of your own misconduct in life, and observe how many follies and sorrows you had escaped, if from your early years you had taken due pains to judge aright concerning persons, times, and things. This will awaken you to the work of improving your reasoning powers, and of seizing every opportunity and advantage for this end.

Take a wide survey now and then of the unlimited regions of learning. Let your meditations run over the names of all the sciences, with their numerous branchings, and particular themes of

knowledge, and then reflect with how few of them you are acquainted. The most learned of mortals will never find occasion to act over again what is fabled of Alexander the Great, that when he had conquered what was called the Eastern world, he wept for want of more worlds to conquer. The worlds of science are innumerable and endless.

Read the accounts of those vast treasures of knowledge, which some of the dead have possessed, and some of the living do possess, and be astonished at the almost incredible advances that have been made in science. Acquaint yourself with some persons of great learning, that, by comparing yourself with them, you may acquire a just opinion of your own attainments, and be animated with a generous and laudable emulation to equal, or exceed them. But remember, if upon a few superficial acquirements you value and exalt yourself, as though you were already learned, you are thereby erecting an impassable barrier against all improvement.

Presume not too much upon a bright genius, a ready wit, and good parts; for these without labour and study will never make a man of knowledge and wisdom. Persons of a gay and vigorous fancy have often fallen into this mistake. They have been acknowledged to shine in an assembly, and sparkle in a discourse upon common topics, and thence have resolved to abandon reading and study: but when they had lost their vivacity of animal nature and youth, they became stupid and sottish, even to contempt and ridicule. It is meditation, and studious thought, that gives good sense even to the best genius.

Exercise your reason and judgment upon all you read; for, if your learning be a mere accumulation of what others have written, without a due penetration into the meaning, and a judicious choice and determination of your own sentiments, your head has little better title to true knowledge than the shelves of your library.

Do not hover always on the surfaces of things, or take up suddenly with mere appearances, for this will fill the mind with errors and prejudices, and give it an ill habit of thinking; but penetrate into the depth of matters, as far as your time and circumstances will allow.

Once a day, especially in the early years of life, study, examine what new ideas you have gained, and what advances you have made in any part of knowledge, and let no day if possible pass away without some intellectual gain. It was a sacred rule among the Pythagoreans, that they should every evening run thrice over the actions and affairs of the day, and examine what their conduct had been, what they had done, and what they had neglected; assured that, by this method, they would make a rapid progress in the path of knowledge and virtue.

Watts.

DIFFERENT METHODS OF IMPROVING IN KNOWLEDGE.

THERE are five eminent means or methods, whereby the mind is improved in knowledge; and these are, observation, reading, instruction by lectures, conversation, and meditation; the last of which is in a more peculiar manner called study.

Observation is the notice that we take of all occurrences in human life, whether they be sensual or intellectual ; whether relating to persons or things, to ourselves or to others. It is this that furnishes us even from our infancy with a rich variety of ideas, propositions, words, and phrases. It is by this we know that fire will burn, that the sun gives light, that a horse eats grass, that an acorn produces an oak, that man is a being capable of reasoning and discourse, that our bodies die and are carried to the grave, and that one generation succeeds another. All those things which we see, which we hear or feel, which we perceive by sense or consciousness, or which we know in a direct manner with scarcely any exercise of our reflecting faculties or our reasoning powers, may be included under the general name of observation.

Reading is that method whereby we acquaint ourselves with what other men have published to the world in their compositions. The arts of reading and writing are of infinite advantage ; for by them we are made partakers of the sentiments, observations, reasonings, and improvements, of all the learned world, in the most remote nations, and in former ages, almost from the beginning of mankind.

Public or private lectures are such verbal instructions as are given by a teacher, while the learners attend in silence. We learn in this manner religion from the pulpit ; philosophy or theology from the professor's chair ; and mathematics, by a teacher showing us various theorems or problems ; that is, speculations or practices, by

demonstration and operation, with all the instruments of art necessary to those operations.

Conversation is another method of improving our minds, wherein, by mutual discourse and inquiry, we learn the sentiments of others, as well as communicate our sentiments to others in the same manner. Sometimes, indeed, the advantage is only on one side; as when a teacher and a learner meet and discourse together; but frequently the profit is mutual. Under the head of conversation we rank disputations of various kinds.

Meditation, or study, includes those exercises of the mind whereby we render all the former methods useful for our increase in true knowledge and wisdom. It is by meditation we confirm our remembrance of things, of our own experience, and of the observations we make. It is by meditation that we draw various inferences, and establish in our minds general principles of knowledge. It is by meditation that we fix in our memory whatever we learn, and form our own judgment of the truth or falsehood, the strength or weakness, of what others speak or write. It is meditation, or study, that draws out long chains of argument, and searches and finds deep and difficult truths, which before lay concealed in darkness.

Each of these five methods has its peculiar advantages, by which it materially assists the others; and its peculiar defects, which need to be supplied by the assistance of the rest.

Watts.

ON BOOKS AND READING.

It is of vast importance for the improvement of knowledge, that a young person should have the most proper books for reading recommended by a judicious friend. In books of importance, I would advise that the preface be read, and a survey taken of the table of contents (if there be one) before the first survey of the book. By this means you will not only be better fitted to give the book the first reading, but will be much assisted in the second perusal of it, which should be done with still greater attention and deliberation. Unless a reader has an uncommon and most retentive memory, I may venture to affirm there is scarcely any book or chapter worth reading once, that is not worthy of a second perusal.

Remember, that your business in reading or in conversation, especially on subjects of natural, moral, or divine science, is to consider whether the opinions of the author or speaker are just; and to increase your own knowledge on that subject, by meditation on the heads of their writing or discourse.

Let this therefore be your practice. If a writer does not explain his ideas well, mark the faults, and endeavour to do it better, either in the margin of your book, or rather in some papers of your own. For instance: where the author is obscure, enlighten him; where he is too brief, amplify a little, and set his opinions in a fairer view; where he is redundant, mark these paragraphs to be retrenched; where he argues, observe whether his reasons are conclusive; where you suppose he

is in a mistake, propose your objections and correct his sentiments ; what he writes that your understanding approves both as just and useful, treasure up in your memory, and count it a part of your intellectual gains.

These methods of reading will cost some labour at first but the profit will richly compensate the pains : one book read in this manner will more enrich your understanding, than skimming over the mere surface of twenty authors. *Watts.*

ON THE SEVERAL BRANCHES OF EDUCATION.

FRENCH is now esteemed an accomplishment to both sexes. There are several good books written in that language which are not unworthy of our perusal ; and there are many words now introduced into the English language, borrowed and derived from it, as well as from the Latin and Greek ; so that it may not be improper for an English gentleman to learn those languages, that he may understand his own the better. If persons have occasion to converse with foreigners at court, or in the city, or if they design to travel abroad, the French is a necessary tongue, because it is much spoken throughout Europe.

It is still more important that youth should be perfectly skilled in reading, writing, and speaking their native tongue in a correct, a polite, and a graceful manner. It is of more worth and advantage to gentlemen and ladies to have an exact knowledge of what is decent, just, and elegant, in

English, than be critics in foreign tongues and dead and useless languages.

Youth of both sexes should be a little acquainted with logic, that they may learn to obtain clear ideas ; to banish the prejudices of infancy, custom, and humour, and cast their thoughts and affairs into a proper and easy method.

Several parts of mathematical learning are also necessary ornaments of the mind ; and many of these are so agreeable to the fancy, that young persons will find entertainment in acquiring the knowledge of them.

Besides the common skill in accounts which is needful for every trader, there are useful rules and practices in arithmetic to which a gentleman should be no stranger ; and if his genius be that way, a little insight into algebra would be no disadvantage to him. It was for want of a more general acquaintance with mathematical learning, that, a century ago, a good algebraist and a geometrician were counted conjurers ; and people applied to them to seek for lost horses and stolen goods.

They should also know something of geometry, so far at least as to understand the names of the various lines and angles, surfaces and solids, and to know some of the most general properties of angles, triangles, squares, and circles, &c. The world has now grown so learned in mathematical science, that this sort of language is often used in common writing, and in conversation.

Geography and astronomy are exceedingly delightful studies ; and no young person of either sex is now esteemed to have had an elegant education

without some knowledge of them. It is absolutely necessary for young persons to learn the several parts of the land and sea, that they may know in what quarter of the world the chief cities and countries are situated; that they may not grossly blunder, and expose themselves to contempt and ridicule. Without the knowledge of geography we cannot study the important science of history with profit, nor even understand the common newspapers.

It is necessary also to know something of the heavenly bodies, and their various motions and periods of revolution, that we may guard against vulgar fears and prejudices, and be able to behold the Sun covered with darkness, and the full Moon deprived of her light, without foreboding that the government is in danger, or that the world has come to an end.

Natural philosophy is a very bright ornament of our rational natures; and a course of philosophical experiments should be frequently attended by young ladies as well as gentlemen.

History is another accomplishment of youth, and ornament of education. The narratives of the various occurrences in nations, as well as in the lives of particular persons, will furnish the mind with a store of knowledge, whence to derive useful observations, inferences, and rules of conduct.

Biography ought to be pursued with equal zeal. It is equally interesting, and more applicable to the pursuits of common life. Biography teaches the knowledge of human nature, excites a spirit of emulation, and enables us to surmount the dan-

gers and difficulties which attend our progress through life.

Nor can our education be called completely elegant, in so polished an age as this, without something of poetry. I would not be understood to recommend verse-making to every young gentleman and lady; but reading it in the best authors, to learn to know, and taste, and feel, a fine stanza, as well as hear it. Nor is this a mere amusement, or useless embroidery of the soul; it brightens and animates the fancy with a thousand beautiful images; it enriches the soul with sublime sentiments and refined ideas; it fills the memory with a noble variety of language, and furnishes the tongue with speech and expression suited to every subject. It assists us in speech and writing, and adds life and beauty to conversation.

Drawing and painting are ingenious and graceful acquirements. Well-educated youth should have at least some taste of these arts, some capacity of being pleased with a curious draught, a noble painting, a beautiful statue, and other fine resemblances of nature.

Fencing and riding are accomplishments for gentlemen: they are exercises of a healthy kind, and may be useful in life.

Dancing is a fashionable accomplishment of both sexes, and contributes to form the body to graceful motions; but where it is much indulged it has sensible dangers, by leading youth too often and too early into company.

But of all the accomplishments of youth there is none preferable to decent behaviour, a modest freedom of speech, a soft and elegant address, a

graceful deportment, a hatred of calumny and slander, a readiness to do good, compassion to the unfortunate, with an air and countenance expressive of all these excellent qualifications.

Watts.

THE STUDY OF ASTRONOMY PECULIARLY
DELIGHTFUL.

IN fair weather, when my heart is cheered, and I feel that exaltation of spirits which results from light and warmth, joined with a beautiful prospect of nature, I regard myself as one placed by the hand of God in the midst of an ample theatre, in which the Sun, Moon, and Stars, the fruits also and vegetables of the Earth, perpetually changing their positions or their aspects, exhibit an elegant entertainment to the understanding as well as to the eye.

Thunder and lightning, rain and hail, the painted bow and the glaring comet, are decorations of this mighty theatre; and the sable hemisphere studded with spangles, the blue vault at noon, the glorious gildings and the rich colours in the horizon, I look on as so many successive scenes.

When I consider things in this light, methinks it is a sort of impiety to have no attention to the course of nature, and the revolutions of the heavenly bodies. To be regardless of those phenomena that are placed within our view, on purpose to entertain our faculties, and display the wisdom and power of our Creator, is an affront to Providence, of the same kind, (I hope it is not impious to make such a simile) as it would be to a

good poet to sit out his play without minding the plot or beauties of it. And yet how few are there who attend to the drama of nature, its artificial structure, and those admirable scenes whereby the passions of a philosopher are gratefully agitated, and his soul affected with the sweet emotions of joy and surprise.

How many fox-hunters and rural squires are to be found all over Great Britain, who are ignorant that they have lived all this time in a planet; that the Sun is several thousand times bigger than the Earth; and that there are several other worlds within our view, greater and more glorious than our own! 'Ay, but,' says some illiterate fellow, 'I enjoy the world, and leave it to others to contemplate it.' Yes, you eat, and drink, and run about upon it; that is, you enjoy as a brute; but to enjoy as a rational being is to know it, to be sensible of its greatness and beauty, to be delighted with its harmony, and, by these reflections, to obtain just sentiments of the Almighty mind that framed it.

The man who, unembarrassed with vulgar cares, leisurely attends to the flux of things in Heaven and things on Earth, and observes the laws by which they are governed, hath secured to himself an easy and convenient seat, where he beholds with pleasure all that passes on the stage of nature, while those about him are, some fast asleep, and others struggling for the highest places, or turning their eyes from the entertainment prepared by Providence, to play at push-pin with one another.

Within this ample circumference of the world,

the glorious lights that are hung on high, the meteors in the middle region, the various livery of the Earth, and the profusion of good things that distinguish the seasons, yield a prospect which annihilates all human grandeur. *Tatler.*

ADVANTAGES OF A GOOD ELOCUTION.

YOUR very bad enunciation, my son, gives me real concern; and I congratulate both you and myself, that I was informed of it, as I hope, in time, to prevent it; and shall ever think myself, as hereafter you will, I am sure, think yourself, infinitely obliged to your friend for informing me of it.

If this ungraceful and disagreeable manner of speaking had, either by your negligence or mine, become habitual to you, as in a couple of years more it would have been, what a figure would you have made in company or in a public assembly! Who would have liked you in the one, or attended to you in the other? Read what Cicero and Quintilian say of enunciation, and observe what a stress they lay upon the gracefulness of it: nay, Cicero goes further, and even maintains that a good figure is necessary for an orator; and particularly that he must not be *vastus*, that is, overgrown and clumsy. He shows by it, that he knew mankind well, and knew the powers of an agreeable figure and a graceful manner.

Men are oftener led by their ears than by their understandings. The way to the heart is through the senses; please their eyes and their ears, and

the work is half done. I have frequently known a man's fortune decided forever by his first address. If it be pleasing, people are hurried involuntarily into a persuasion that he has merit, which possibly he has not; as, on the other hand if it be ungraceful, they are immediately prejudiced against him, and unwilling to allow him the merit which it may be he has.

Nor is this sentiment so unjust and unreasonable as at first it may seem; for, if a man have parts, he must know of how much consequence it is to him, to have a graceful manner of speaking, and a genteel and pleasing address, and he will cultivate and improve them to the utmost. What is the constant and just observation, as to all actors upon the stage? Is it not, that those who have the best sense always speak the best, though they may happen not to have the best voices? They will speak plainly, distinctly, and with a proper emphasis, be their voices ever so bad. Had Roscius spoken *quick, thick, and ungracefully*, I will answer for it, that Cicero would not have thought him worth the oration which he made in his favour. Words were given us to communicate our ideas by; and there must be something inconceivably absurd, in uttering them in such a manner, as that people either cannot understand them, or will not desire to understand them.

I tell you truly and sincerely, that I shall judge of your parts by your speaking gracefully or ungracefully. If you have parts, you will never be at rest till you have brought yourself to a habit of speaking most gracefully; for I aver that it is in your power. You will desire your tutor, that you

may read aloud to him every day ; and that he will interrupt and correct you every time that you read too fast, do not observe the proper stops, or lay a wrong emphasis. You will take care to open your teeth when you speak ; to articulate every word distinctly ; and to beg of any friend you converse with, to remind and stop you, if ever you fall into the rapid and unintelligible mutter. You will even read aloud to yourself, and tune your utterance to your own ear ; and read at first much slower than you need to do, in order to correct that shameful habit of speaking faster than you ought. In short, you will make it your business, your study, and your pleasure, to speak well, if you think right. Therefore, what I have said is more than sufficient, if you have sense ; and ten times more would not be sufficient, if you have not : so here I rest it. *Chesterfield.*

ON THE ART OF PUBLIC SPEAKING.

MUCH declamation has been employed to convince the world of a very plain truth, that to be able to speak well is an ornamental and useful accomplishment. Every one will acknowledge it to be of some consequence, that what a man has hourly occasion to do, should be done well. Every private company, and almost every public assembly, affords opportunities of remarking the difference between a just and graceful, and a faulty and unnatural elocution ; and there are few persons who do not daily experience the advantages of speaking well, and the inconveniences of speak-

ing ill. The great difficulty is, not to prove that it is a desirable thing to be able to read and speak with propriety, but to point out a practicable and easy method, by which this accomplishment may be acquired.

Follow nature, is certainly the fundamental law of oratory; without a regard to which, all other rules will only produce affected declamation, not just elocution. And some accurate observers, judging perhaps from a few specimens of modern eloquence, have concluded, that this is the only law which ought to be prescribed; that all artificial rules are useless; and that good sense, and a cultivated taste, are the only requisites to form a good public speaker.

But it is true in the art of speaking, as well as in the art of living, that general precepts are of little use till they are unfolded, and applied to particular cases. To discover and correct those tones and habits of speaking, which are gross deviations from nature, and as far as they prevail must destroy all propriety and grace of utterance; and to acquire a habit of reading or speaking, upon every occasion, in a manner suited to the nature of the subject, and the kind of discourse or writing to be delivered, whether it be narrative, didactic, argumentative, oratorical, colloquial, descriptive, or pathetic; must be the result of much attention and labour. And there can be no reason to doubt, that, in passing through that course of exercise, which is necessary to attain this end, much assistance may be derived from instruction. What are rules or lessons for acquiring this or any other art, but the observations of

others, collected into a narrow compass, and digested in a natural order, for the direction of the unexperienced and unpractised learner? And what is there in the art of speaking, which should render it incapable of receiving aid from precepts?

A good articulation consists in giving a clear, full, and deliberate utterance to the several simple and complex sounds. The nature of these sounds, therefore, ought to be well understood; and much pains should be taken to discover and correct those faults in articulation, which, though often ascribed to some defect in the organs of speech, are generally the consequence of inattention or bad example.

Some persons find it difficult to articulate the letter *l*; others, the simple sounds expressed by *r, s, th, sh*. But the instance of defective articulation which is most common, and therefore requires particular notice, is the omission of the aspirate *h*. This is an omission which materially affects the energy of pronunciation; the expression of emotion and passions often depending, in a great measure, upon the vehemence with which the aspirate is uttered. The *h* is sometimes, perversely enough, omitted where it ought to be sounded, and sounded where it ought to be omitted.—These and other similar faults may be corrected, by daily reading sentences so contrived, as frequently to repeat the sounds which are incorrectly uttered; and especially, by remarking them whenever they occur in conversation.

Other defects in articulation regard the complex sounds, and consist in a confused and clattering

pronunciation of words. The most effectual methods of conquering this habit are, to read aloud passages chosen for the purpose; such, for instance, as abound with long and unusual words, or in which many short syllables come together; and to read, at certain stated times, much slower than the sense and just speaking would require.

Almost all persons who have not studied the art of speaking, have a habit of uttering their words so rapidly, that this latter exercise ought generally to be made use of for a considerable time at first: for, where there is a uniformly rapid utterance, it is absolutely impossible that there should be strong emphasis, natural tones, or any just elocution.

Blair.

ON EMPHASIS AND PAUSES.

By emphasis is meant that stronger and fuller sound of voice, by which, in reading or speaking, we distinguish the accented syllable of some word on which we design to lay particular stress, in order to show how it affects the rest of the sentence. On the right management of the emphasis depend the whole life and spirit of every discourse. If no emphasis be placed on any word, not only is discourse rendered heavy and lifeless, but the meaning left often ambiguous. If the emphasis be placed wrong, we pervert and confound the meaning wholly.

To give a common instance; such a simple question as this, 'Do you ride to town to-day?' is capable of no fewer than four different acceptations, according as the emphasis is differently

placed on the words. If it be pronounced thus: Do *you* ride to town to-day? the answer may naturally be, No: I send my servant in my stead. If thus: Do you *ride* to town to-day? answer, No: I intend to *walk*. Do you ride *to town* to-day? No: I ride out into *the fields*. Do you ride to town *to-day*? No: but I shall *to-morrow*.

In order to acquire the proper management of the emphasis, the great rule, and indeed the only rule possible to be given, is, that the speaker or reader study to attain a just conception of the force and spirit of those sentiments which he is to pronounce. For, to lay the emphasis with exact propriety, is a constant exercise of good sense and attention. It is far from being an inconsiderable attainment. It is one of the greatest trials of a true and just taste; and must arise from feeling delicately ourselves, and from judging accurately of what is fittest to strike the feeling of others.

Next to emphasis, the pauses in speaking demand attention. These are of two kinds: first, emphatical pauses; and next, such as mark the distinctions of sense. An emphatical pause is made after something has been said of peculiar moment, on which we want to fix the hearer's attention. Such pauses have the same effect as a strong emphasis, and are subject to the same rules; especially to the caution of not repeating them too frequently.

But the most frequent and the principal use of pauses is, to mark the divisions of the sense, and at the same time to allow the speaker to draw his breath; and the proper adjustment of such pauses is one of the most difficult articles in delivery. In

all reading and public speaking the management of the breath requires great care, so as not to be obliged to divide words from one another which have so intimate a connexion that they ought to be pronounced in the same breath, and without the least separation. Many sentences are miserably mangled, and the force of the emphasis totally lost, by divisions being made in the wrong place. To avoid this, every one, while he is reading or speaking, should be careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine, that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at the intervals of the period, when the voice is only suspended for a moment; and, by this management, we may have always a sufficient stock for carrying on the longest sentence without improper interruptions.

Blair.

OF ENERGY, COMPASS, AND VARIETY OF VOICE.

AN insipid flatness, or languor, is almost an universal fault in reading. Even public speakers often suffer their words to drop from their lips with such a faint and feeble utterance, that they appear neither to understand nor feel what they say themselves, nor to have any desire that it should be understood or felt by their audience. This is a fundamental fault; a speaker without energy is a lifeless statue.

In order to acquire a forcible manner of pronouncing your words, inure yourself while reading.

to draw in as much air as your lungs can contain with ease, and to expel it with vehemence in uttering those words which require an emphatical pronounciation; read aloud in the open air, and with all the exertion you can command; preserve your body in an erect attitude while you are speaking; let all the consonant sounds be expressed with a full impulse or percussion of the breath, and a forcible action of the organs employed in forming them; and let all the vowel sounds have a full and bold utterance. Continue these exercises with perseverance, till you have acquired strength and energy of speech.

But, in observing this rule, beware of running into the extreme of vociferation. This fault is chiefly found among those who, in contempt and despite of all rule and propriety, are determined to command the attention of the vulgar. Cicero compares such speakers to cripples, who get on horseback, because they cannot walk: they bellow, because they cannot speak.

Within a certain compass of notes, above or below which articulation would be difficult propriety of speaking requires a variety in the height, as well as in the strength and tone of the voice. Different kinds of speaking require different heights of voice. Nature instructs us to relate a story, to support an argument, to command a servant, to utter exclamations of anger or rage, and to pour forth lamentations and sorrows, not only with different tones, but with different elevations of voice. Men, at different ages of life, and in different situations, speak in very different keys. The vagrant, when he begs; the soldier, when he

gives the word of command ; the watchman, when he announces the hour of the night ; the sovereign, when he issues his edict ; the senator, when he harangues ; do not differ more in the tones which they use, than in the key in which they speak. Reading and speaking, therefore, in which all the variations of expression in real life are copied, must have continual variations in the height of the voice.

To acquire the power of changing the key on which you speak at pleasure, accustom yourself to pitch your voice in different keys, from the lowest to the highest notes on which you can articulate distinctly. Many of these would neither be proper nor agreeable in speaking ; but the exercise will give you such a command of voice, as is scarcely to be acquired by any other method. Having repeated this experiment till you can speak with ease at several heights of the voice ; read, as exercises on this rule, such compositions as have a variety of speakers, or such as relate dialogues ; observing the height of voice which is proper to each, and endeavouring to change it as nature directs.

Blair.

HAMLET TO THE PLAYERS.

SPEAK the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lieve the town crier had spoke my lines. And do not saw the air too much with your hand ; but use

all gently : for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh ! it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings ; who, (for the most part) are capable of nothing, but inexplicable dumb shows and noise. Pray you, avoid it.

Be not too tame neither : but let your own discretion be your tutor. Suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature ; for any thing so overdone, is from the purpose of playing ; whose end is—to hold, as 'twere, the mirror up to nature ; to show Virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve ; the censure of one of which must, in your allowance, o'erweigh a whole theatre of others. Oh ! there be players that I have seen play, and heard others praise, and that highly, that, neither having the accent of Christian, nor the gait of Christian, Pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made them, and not made them well ; they imitated humanity so abominably.

And let those that play your clowns, speak no more than is set down for them ; for there be of them that will themselves laugh, to set on some

quantity of barren spectators to laugh too ; though, in the meantime, some necessary question of the play be then to be considered :—that's villanous, and shows a most pitiful ambition in the fool that uses it.

Shakspeare.

ON READING THE COMMON PRAYER.

THE reading of the Common Prayer well is of so great importance, and so much neglected, that I take the liberty to offer to your consideration some particulars on that subject.

It is indeed wonderful, that the frequent exercise of it should not make the performers of that duty more expert in it. This inability, as I conceive, proceeds from the little care that is taken of their reading, while boys, and at school, where, when they are got into Latin, they are looked upon as above English, the reading of which is wholly neglected, or at least read to very little purpose, without any due observations made to them of the proper accent and manner of reading ; by this means they have acquired such ill habits as will not easily be removed. The only way that I know of to remedy this, is to propose some person of great ability that way as a pattern for them ; example being most effectual to convince the learned, as well as instruct the ignorant.

You must know, sir, I've been a constant frequenter of the service of the church of England for above these four years last past, and till Sunday was seven-night never discovered, to so great a degree, the excellency of the Common Prayer ;

when being at St. James's Garlick Hill church, I heard the service read so distinctly, so emphatically, and so fervently, that it was next to an impossibility to be inattentive. My eyes and my thoughts could not wander as usual, but were confined to my prayers; I then considered I addressed myself to the Almighty; and when I reflected on my former performances of that duty, I found I had run it over as a matter of form, in comparison to the manner in which I then discharged it. My mind was really affected, and fervent wishes accompanied my words. The confession was read with such a resigned humility, and the thanksgivings with such a religious joy, as made me feel those affections of the mind in a manner I never did before. To remedy therefore the grievance above complained of, I humbly propose, that this excellent reader, upon the next and every annual assembly of the clergy of Sion College, and all other conventions, should read prayers before them. For then those that are afraid of stretching their mouths, and spoiling their soft voice, will learn to read with clearness, loudness, and strength. Others that affect a rakish negligent air by folding their arms, and lolling on their book, will be taught a decent behaviour, and comely erection of body. Those that read fast, as if impatient of their work, may learn to speak deliberately. There is another sort of persons whom I call Pindaric readers, as being confined to no set measure; these pronounce five or six words with great deliberation, and the five or six subsequent ones with as great celerity: the first part of a sentence with a very exalted voice, and the lat-

ter part with a submissive one : sometimes again with one sort of a tone, and immediately after with a very different one. These gentlemen will learn of my admired reader an evenness of voice and delivery ; and all who are innocent of these affectations, but read with such an indifferency as if they did not understand the language, may then be informed of the art of reading movingly and fervently, how to place the emphasis, and give the proper accent to each word, and how to vary the voice according to the nature of the sentence. There is certainly a very great difference between the reading a prayer and a gazette, which I beg of you to inform a set of readers, who affect, forsooth, a certain gentleman-like familiarity of tone, and mend the language as they go on, crying instead of *pardoneth* and *absolveth*, *pardons* and *absolves*. These are often pretty classical scholars, and would think it an unpardonable sin to read Virgil or Martial with so little taste as they do divine service.

If those who err in these particulars would please to recollect the many pleasantries they have read upon those who recite good things with an ill grace, they would go on to think that what in that case is only ridiculous, in themselves is impious. But leaving this to their own reflections, I shall conclude with what Cæsar said upon the irregularity of tone in one who read before him ;
Do you read or sing ? if you sing, you sing very ill.
Spectator.

ADVICE TO A YOUNG CLERGYMAN.

HAVING heard that you are lately entered into holy orders, I cannot forbear offering my thoughts to you upon this new condition of life you are engaged in.

I take it for granted, that you intend to pursue the beaten track, and are already desirous to be seen in a pulpit; only I hope you will think it proper to pass your quarantine among some of the desolate churches five miles round this town, where you may at least learn to *read* and to *speak*, before you venture to expose your parts in a city-congregation: not that these are better judges, but because, if a man must needs expose his folly, it is more safe and discreet to do so before few witnesses, and in a scattered neighbourhood. And you will do well, if you can prevail upon some intimate and judicious friend to be your constant hearer, and allow him, with the utmost freedom, to give you notice of whatever he shall find amiss either in your voice or gesture; for want of which early warning, many clergymen continue defective, and sometimes ridiculous, to the end of their lives. Neither is it rare to observe, among excellent and learned divines, a certain ungracious manner, or an unhappy tone of voice, which they never have been able to shake off.

I could likewise have been glad, if you had applied yourself a little more to the study of the English language, than I fear you have done; the neglect whereof is one of the most general defects among the scholars of this kingdom, who seem not to have the least conception of style, but run on in

a flat kind of phraseology, often mingled with barbarous terms and expressions, peculiar to the nation: neither do I perceive that any person either finds or acknowledges his wants upon this head, or in the least desire to have them supplied. Proper words in proper places make the true definition of a style. But this would require too ample a discussion to be now dwelt on: however I shall venture to name one or two faults, which are easy to be remedied, with a very small portion of abilities.

The first is the frequent use of obscure terms, which by the women are called *hard words*, and by the better sort of vulgar, *fine language*; than which I do not know a more universal, inexcusable, and unnecessary mistake among the clergy of all distinctions, but especially the younger practitioners. I have been curious enough to take a list of several hundred words in a sermon of a new beginner, which not one of his hearers among a hundred could possibly understand; neither can I easily call to mind any clergyman of my own acquaintance, who is wholly exempt from this error, although many of them agree with me in the dislike of the thing. But I am apt to put myself in the place of the vulgar, and think many words difficult or obscure, which the preacher will not allow to be so, because those words are obvious to scholars. I believe the method observed by the famous lord Falkland, in some of his writings, would not be an ill one for young divines: I was assured by an old person of quality, who knew him well, that, when he doubted whether a word were perfectly intelligible or no, he used to con-

sult one of his lady's chambermaids, not the waiting-woman, because it was possible she might be conversant in romances) and by her judgment was guided whether to receive or reject it. And, if that great person thought such a caution necessary in treatises offered to the learned world, it will be, surely, at least as proper in sermons, where the meanest hearer is supposed to be concerned, and where very often a lady's chambermaid may be allowed to equal half the congregation, both as to quality and understanding. But I know not how it comes to pass, that professors in most arts and sciences are generally the worst qualified to explain their meanings to those who are not of their tribe: a common farmer shall make you understand, in three words, that his foot is out of joint, or his collar-bone broken; wherein a surgeon, after a hundred terms of art, if you are not a scholar, shall leave you to seek. It is frequently the same case in law, physic, and even many of the meaner arts.

And upon this account it is, that among *hard words* I number likewise those, which are peculiar to divinity as it is a science, because I have observed several clergymen, otherwise little fond of obscure terms, yet in their sermons very liberal of those which they find in ecclesiastical writers, as if it were our duty to understand them; which I am sure it is not. And I defy the greatest divine to produce any law either of God or man, which obliges me to comprehend the meaning of *omniscience, omnipresence, ubiquity, attribute, beatific vision*, with a thousand others so frequent in pulpits, any more than that of *eccentric, idiosyn-*

crazy, entity, and the like. I believe I may venture to insist further, that many terms used in holy writ, particularly by St. Paul, might with more discretion be changed into plainer speech, except when they are introduced as part of a quotation.

I am the more earnest in this matter, because it is a general complaint, and the justest in the world. For a divine hath nothing to say to the wisest congregation of any parish in this kingdom, which he may not express in a manner to be understood by the meanest among them. And this assertion must be true, or else God requires from us more than we are able to perform. However, not to contend whether a logician might possibly put a case that would serve for an exception, I will appeal to any man of letters, whether at least nineteen in twenty of those perplexing words might not be changed into easy ones, such as naturally first occur to ordinary men, and probably did so at first to those very gentlemen, who are so fond of the former.

We are often reproved by divines from the pulpits on account of our ignorance in things sacred, and perhaps with justice enough : however, it is not very reasonable for them to expect, that *common men* should understand expressions, which are never made use of in *common life*.

The fear of being thought pedants hath been of pernicious consequence to young divines. This hath wholly taken many of them off from their severer studies in the university ; which they have exchanged for plays, poems and pamphlets, in order to qualify them for tea-tables and coffee-

houses. This they usually call *polite conversation*, *knowing the world*, and *reading men instead of books*.

It would be endless to run over the several defects of style among us: I shall therefore say nothing of the *mean* and the *paltry*, (which are usually attended by the *fustian*) much less of the *slovenly* or *indecent*. Two things I will just warn you against: the first is, the frequency of flat unnecessary epithets; and the other is, the folly of using old threadbare phrases, which will often make you go out of your way to find and apply them, are nauseous to rational hearers, and will seldom express your meaning as well as your own natural words.

Although, as I have already observed, our English tongue is too little cultivated in this kingdom, yet the faults are nine in ten owing to affectation, and not to the want of understanding. When a man's thoughts are clear, the properest words will generally offer themselves first, and his own judgment will direct him in what order to place them, so as they may be best understood. Where men err against this method, it is usually on purpose, and to show their learning, their oratory, their politeness, or their knowledge of the world. In short, that simplicity, without which no human performance can arrive to any great perfection, is nowhere more eminently useful than in this.

I shall now mention a particular, wherein your whole body will be certainly against me, and the laity, almost to a man, on my side. However it came about, I cannot get over the prejudice of taking some little offence at the clergy for per-

petually reading their sermons ; perhaps my frequent hearing of foreigners, who never make use of notes, may have added to my disgust. And I cannot but think, that whatever is read, differs as much from what is repeated without book, as a copy does from an original. At the same time I am highly sensible, what an extreme difficulty it would be upon you to alter this method ; and that, in such a case, your sermons would be much less valuable than they are, for want of time to improve and correct them. I would therefore gladly come to a compromise with you in this matter. I knew a clergyman of some distinction, who appeared to deliver his sermon without looking into his notes, which when I complimented him upon, he assured me, he could not repeat six lines ; but his method was to write the whole sermon in a large plain hand, with all the forms of margin, paragraph, marked page, and the like ; then, on Sunday morning, he took care to run it over five or six times, which he could do in an hour ; and when he delivered it, by pretending to turn his face from one side to the other, he would (in his own expression) pick up the lines, and cheat his people by making them believe he had it all by heart. He further added, that, whenever he happened by neglect to omit any of these circumstances, the vogue of the parish was, ‘Our doctor gave us but an indifferent sermon to-day.’ Now among us many clergymen act so directly contrary to this method, that, from a habit of saving *time* and *paper*, which they acquired at the university, they write in so diminutive a manner, with such frequent blots and interlineations, that

they are hardly able to go on without perpetual hesitations or extemporary expletives: and I desire to know, what can be more inexcusable, than to see a divine and a scholar at a loss in reading his own compositions, which it is supposed he has been preparing with much pains and thought for the instruction of his people. The want of a little more care in this article is the cause of much ungraceful behaviour. You will observe some clergymen with their heads held down from the beginning to the end, within an inch of the cushion, to read what is hardly legible: which, besides the untoward manner, hinders them from making the best advantage of their voice: others again have a trick of popping up and down every moment from their paper to the audience, like an idle school-boy on a repetition-day.

Let me entreat you therefore to add one half-crown a year to the article of paper; to transcribe your sermons in as large and plain a manner as you can; and either make no interlineations, or change the whole leaf; for we, your hearers, would rather you should be less correct, than perpetually stammering, which I take to be one of the worst solecisms in rhetoric. And lastly, read your sermon once or twice a day for a few days before you preach it; to which you will probably answer some years hence, 'that it was but just finished, when the last bell rang to church:' and I shall readily believe, but not excuse you.

I cannot forbear warning you in the most earnest manner, against endeavouring at wit in your sermons, because, by the strictest computation, it is very near a million to one that you have

none ; and because too many of your calling have consequently made themselves everlastingly ridiculous by attempting it. I remember several young men who could never leave the pulpit under half a dozen *conceits* ; and this faculty adhered to those gentlemen a longer or shorter time, exactly in proportion to their several degrees of dulness ; accordingly, I am told that some of them retain it to this day. I heartily wish the brood were at an end.

Swift.

ON PUBLIC PREACHING.

IN public addresses to an audience, the great end of reformation is most effectually promoted ; because all the powers of voice and action, all the arts of eloquence, may be brought to give their assistance. But some of those arts depend on gifts of nature, and cannot be attained by any strength of genius or understanding : even where nature has been liberal of those necessary requisites, they must be cultivated by much practice, before the proper exercise of them can be acquired. Thus, a public speaker may have a voice that is musical and of great compass ; but it requires much time and labour to attain its just modulation, and that variety of flexion and tone, which a pathetic discourse requires. The same difficulty attends the acquisition of that propriety of action, that power over the expressive features of the countenance, particularly of the eyes, so necessary to command the hearts and passions of an audience.

It is usually thought that a preacher, who feels what he is saying himself, will naturally speak with that tone of voice, and expression in his countenance, that best suits the subject, and which cannot fail to move his audience: thus it is, said a person under the influence of fear, anger, or sorrow, looks and speaks in the manner naturally expressive of these emotions. This is true in some measure; but it can never be supposed, that any preacher will be able to enter into his subject with such real warmth upon every occasion. Besides, every prudent man will be afraid to abandon himself so entirely to any impression, as he must do to produce this effect. Most men, when strongly affected by any passion or emotion, have some peculiarity in their appearance, which does not belong to the natural expression of such an emotion. If this be not properly corrected, a public speaker, who is really warm and animated with his subject, may nevertheless make a very ridiculous and contemptible figure. It is the business of art, to show nature in her most amiable and graceful forms, and not with those peculiarities in which she appears in particular instances; and it is this difficulty of properly representing nature, that renders the eloquence and action, both of the pulpit and the stage, acquisitions of such difficult attainment.

But, besides those talents inherent in the preacher himself, an intimate knowledge of nature, will suggest the necessity of attending to certain external circumstances, which operate powerfully on the mind, and prepare it for receiving the designed impressions. Such, in particular, is the

proper regulation of church-music, and the solemnity and pomp of public worship. Independent of the effect that these particulars have on the imagination, it might be expected that a just taste, a sense of decency and propriety, would make them more attended to than we find they are. We acknowledge that they have been abused, and have occasioned the grossest superstition; but this universal propensity to carry them to excess is the strongest proof that the attachment to them is deeply rooted in human nature, and consequently that it is the business of good sense to regulate, and not vainly to attempt to extinguish it. Many religious sects, in their infancy, have supported themselves without any of these external assistances: but when time has abated the fervour of their first zeal, we always find that their public worship has been conducted with the most remarkable coldness and inattention, unless supported by well-regulated ceremonies. In fact, it will be found that those sects who at their commencement have been most distinguished for a religious enthusiasm that despised all forms, and the genius of whose tenets could not admit the use of any, have either been of short duration, or ended in infidelity.

The many difficulties that attend the practical art of making religion influence the manners and lives of mankind, by acquiring a command over the imaginations and passions, have made it too generally neglected, even by the most eminent of the clergy for learning and good sense. These have rather chosen to confine themselves to a track, where they were sure to excel by the force,

of their own genius, than to attempt a road where their success was doubtful, and where they might be outshone by men greatly their inferiors. It has therefore been principally cultivated by men of lively imaginations, possessed of some natural advantages of voice and manner. But as no art can ever become very beneficial to mankind, unless it be under the direction of genius and good sense, it has too often happened, that the art we are now speaking of has become subservient to the wildest fanaticism, sometimes to the gratification of vanity, and sometimes to still more unworthy purposes.

Gregory.

ON THE DUTIES OF SCHOOLBOYS.

QUINCTILIAN says, that he has included almost all the duty of scholars in this one piece of advice which he gives them, to love those who teach them, as they love the sciences which they learn of them; and to look upon them as fathers, from whom they derive not the life of the body, but that instruction which is in a manner the life of the soul. Indeed, this sentiment of affection and respect suffices to make them apt to learn during the time of their studies, and full of gratitude all the rest of their lives. It seems to me to include a great part of what is to be expected from them.

Docility, which consists in submitting to directions, in readily receiving the instructions of their masters, and reducing them to practice, is properly the virtue of scholars, as that of masters is to teach well. The one can do nothing without

the other ; and as it is not sufficient for a labourer to sow the seed, unless the earth, after having opened its bosom to receive it, in a manner hatches, warms, and moistens it ; so likewise the whole fruit of instruction depends upon a good correspondence between the masters and the scholars.

Gratitude for those who have laboured in our education is the character of an honest man, and the mark of a good heart. Who is there among us, says Cicero, that has been instructed with any care, that is not highly delighted with the sight or even the bare remembrance of his preceptors, masters, and the place where he was taught and brought up ! Seneca exhorts young men to preserve always a great respect for their masters, to whose care they are indebted for the amendment of their faults, and for having imbibed sentiments of honour and probity. Their exactness and severity displease sometimes, at an age when we are not in a condition to judge of the obligations we owe to them ; but when years have ripened our understanding and judgment, we then discern that what made us dislike them, I mean admonitions, reprimands, and a severe exactness in restraining the passions of an imprudent and inconsiderate age, is expressly the very thing which should make us esteem and love them. Thus we see that Marcus Aurelius, one of the wisest and most illustrious emperors that Rome ever had, thanked the gods for two things especially—for his having had excellent tutors himself, and that he had found the like for his children.

Quintilian, after having noted the different characters of the mind in children, draws, in a

few words, the image of what he judged to be a perfect scholar ; and certainly it is a very amiable one : ‘ For my part,’ says he, ‘ I like a child who is encouraged by commendation, is animated by a sense of glory, and weeps when he is outdone. A noble emulation will always keep him in exercise, a reprimand will touch him to the quick, and honour serve instead of a spur. We need not fear that such a scholar will give himself up to sullenness.’

How great a value soever Quinctilian sets upon the talents of the mind, he esteems those of the heart far beyond them ; and looks upon the others as of no value without them. In the same chapter from whence I took the preceding words, he declares, he should never have a good opinion of a child, who placed his study in occasioning laughter, by mimicking the behaviour, mien, and faults of others : and he presently gives an admirable reason for it : ‘ A child,’ says he, cannot be truly ingenious, in my opinion, unless he be good and virtuous ; and were it otherwise, I should rather choose to have him dull and heavy than of a bad disposition.’

He displays to us all these talents in the eldest of his two children, whose character he draws, and whose death he laments in so eloquent and pathetic a strain, in the beautiful preface to his sixth book. I shall beg leave to insert here a small extract of it, which will not be useless to young persons, as they will find it a model which suits well with their age and condition.

After having mentioned his younger son, who died at five years of age, and described the graces and beauties of his countenance, the prettiness of

his expressions, the vivacity of his understanding, which began to shine through the veil of childhood ; ‘ I had still left me,’ says he, ‘ my son Quincilian, in whom I placed all my pleasure and all my hopes, and comfort enough I might have found in him : for, having now entered into his tenth year, he did [not only produce blossoms, like his younger brother, but fruits already formed, and beyond the power of disappointment.—I have much experience ; but I never saw in any child, I do not say only so many excellent dispositions for the sciences, or so much taste, as his masters know, but so much probity, sweetness, good nature, gentleness, and inclination to please and oblige, as I discerned in him.

‘ Besides this, he had all the advantages of nature, a charming voice, a pleasing countenance, and a surprising facility in pronouncing well the two languages, as if he had been equally born for both of them.

‘ But all this was no more than hopes. I set a greater value upon his admirable virtues, his equality of temper, his resolution, the courage with which he bore up against fear and pain ; for how were his physicians astonished at his patience under a distemper of eight months continuance, when at the point of death he comforted me himself, and bade me not to weep for him ! and delirious as he sometimes was at his last moments, his tongue ran on nothing else but learning and the sciences. O vain and deceitful hopes !’

Rollin.

ON THE FACULTY OF THE MEMORY, AND THE
MEANS OF IMPROVING IT.

MEMORY is the power or faculty, by which the soul retains the ideas and images of the objects, which have either been conceived by the mind, or impressed upon the senses.

Of all the faculties of the soul, there is none more unaccountable than the memory. For, can we easily conceive how the objects, which present themselves to the eyes, or strike upon the ears, (and so of the other senses, and still more so of the thoughts and intellectual notions) should leave behind them such footsteps in the brain, as to imprint there an actual image of those objects, with the power of calling them to remembrance upon the first direction of the mind? What is then this storehouse, this spacious repository, in which so many and so different things are laid up? Of what extent must the large field of the memory be, to contain such an infinite number of perceptions and sensations of every kind, as have been so many years in collecting? How many little lodgments and different cells, if I may be allowed the expression, for so incredible a multitude of objects, all ranged in their respective posts, without intermixture or confusion, without disturbing, displacing, or disordering each other?

But in the midst of such admirable order, and so wonderful an economy, what inequality sometimes, and, if I may be permitted to say so, what strange extravagance? Sometimes the objects return at the first signal, and as soon as they are called; at other times they require a long search

before they appear, and we must draw them out in a manner by force, from the secret corners and obscure retreats where they lie concealed. Sometimes they crowd upon us in throngs, and the mind must give a check to their approach, in order to separate from the rest such as it stands in need of. And whilst things that happened thirty or forty years before, present themselves uncalled, others which are quite recent disappear, and seem to shun our sight. An accident or a disease shall efface at once all traces impressed upon the brain; and some years after the re-establishment of health shall make them all revive.

But if the memory is so wonderful a faculty, both in its cause and effects, we may say also that it is of infinite use on all the occasions of life, and especially in the attainment of the sciences. It is the memory which is the guardian and trustee of all we see, of all we read, of all that our masters or our own reflections teach us. It is a domestic and natural repository, where a man securely lays up innumerable treasures of infinite value. Without it, the study of several years would become useless, leave no impression behind it, and be continually flowing from the mind, like the water in the fable of the Danaïdes. It is the memory, which after having suggested to the orator, in the warmth of composition, the matter of his discourse, preserves for him all his thoughts and expressions, with the disposition of both, for whole weeks, and, at the time he wants them, represents them to him with such fidelity and exactness, as to let nothing be lost.

The assistance of the memory is neither less

admirable nor less necessary in discourses which are made extempore, where the mind, by a surprising agility, taking a view at once of the arguments that are to be alleged, the thoughts and expressions, the manner of arranging them, the gesture and pronounciation, and, still preceding what is actually delivered, supplies the orator with a continual and uninterrupted fund of matter, depositing the whole in a manner with the memory, which, after having faithfully received it from the invention, and delivered it to the elocution, restores it to the orator when required, without forestalling or retarding his orders for a moment.

So wonderful and necessary a talent is at the same time a gift of nature, and the effect of labour, and is in some respects derived from both. It owes its original and birth to nature, and its perfection to art, which never produces in us the faculties which are absolutely wanting, but gives increase and strength to such as are already happily begun.

An early application to improve the memory of children is therefore a matter of great moment. They have usually a very good one, and besides, in their tender years, are scarcely capable of any other pains; and this exercise should be regularly continued as they grow up.

A happy memory must have two qualities; the one is to receive the ideas confided to it with ease and promptitude, and the other faithfully to retain them. It is a great happiness when these two qualifications are naturally joined together; but care and pains may contribute very much to bring them to perfection.

The memory of some children is so slow and unactive, that it seems at first wholly unserviceable and condemned to an entire sterility. But this should be no discouragement, nor should they yield to this first repugnance, which we often see conquered by patience and perseverance. Children of this disposition should have only a few lines given them at first to learn by heart, but they should be made to learn them very perfectly. We should endeavour too to take off from the disagreeableness of the task, by imposing upon them such matters only as may please them, as for instance fables, and such stories as affect them. A careful and diligent master will condescend to the capacity of his scholar, go along with him in his learning, and sometimes let him get the start of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could. Gentleness and commendation are of more efficacy here than severity and reproof. In proportion as we discern their progress, their daily task must be increased by degrees, and in a manner insensibly. And by this discreet conduct we shall find that the sterility, or rather the natural difficulty of the memory may be surmounted; and it is surprising to see how boys, whom at first one should have almost been tempted to despair of, will become in this point very nearly equal to one of their companions.

One general rule in the matter we are upon, is thoroughly to understand, and distinctly to comprehend, whatever we are to learn by heart. For a clear notion certainly contributes very much to assist and facilitate the memory.

Several persons have likewise found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to sleep, is of great service; though a reason cannot easily be given for it, unless it is, that the traces, which are then printed in the brain, not being interrupted or broken off by the multiplicity of objects which interpose in the day time, sink deeper, and make a stronger impression, by means of the silence and tranquillity of the night.

Verses are more easily to be retained than prose, especially when the boys are able to discern their numbers and measures; but prose is most proper to exercise and strengthen the memory, as it is less easily learned, has more liberty, and is not tied down to regular and uniform measures.

We are still more sure of this advantage from single sentences, which have no connexion with one another; such as the Proverbs of Solomon and Ecclesiasticus. It is of great use to subdue the memory, by exercising it with the utmost difficulties, that we may have it ready to serve our purpose upon every occasion. I am apt to think, that the getting without book select passages of the Greek authors, and especially the poets, is too much neglected. The instance of a young gentleman who could repeat Homer by heart, before he left school, shows us on one hand how much the study of the Greek tongue was then had in honour; and on the other, very highly recommends the practice I am here advising.

We ought to be far from considering the time

as lost, which is spent in improving the memory ; perhaps there is no time of our youth that is better employed.

There is a memory for words, and another for things. The first consists in faithfully repeating word for word what has been got by heart. The other consists, not in retaining the words, but the substance, meaning, and chain of what has been read or heard, as of a story, a speech at the bar, or a sermon ; and this kind of memory is no less advantageous than the other, which is preparatory and introductive to it, and of far more general use.

It is of consequence also to exercise boys in this sort of memory, by making them give an account of what they have heard or read. They must begin with what is most easy, as fables, and short stories ; and if they omit any material circumstance, it must be observed to them. When any harangue of an historian, any book of a poet, or any speech of an orator has been explained to them, nothing can be of greater service than to make them recollect it, and give the contents, first in general, and then more minutely, by rehearsing exactly the order and division of the discourse, the different parts of it, and the proofs of each part. The same may be said of any instruction or sermon, at which they have been present. Nothing is more usual than to hear persons of understanding, who have a taste for reading, complain, that they cannot retain any thing they read, and that though they are very desirous of it, and take all the pains they can, almost all they have read

escapes them, without leaving any thing behind it, but a confused and general idea.

It must be owned that some memories are so unfaithful, and if I may be allowed the expression, so open on all sides, as to let every thing confided to them run through. But this defect may often proceed from negligence. Their end in reading is only to satisfy the present curiosity, without any consideration of the future. They endeavour rather to read much, than to advantage. They run fast on, and are continually desirous of new objects. And it is by no means wonderful, that those objects, multiplied *ad infinitum*, upon which they scarcely allow themselves time to look, should make but a slight impression, and be effaced in a moment, without leaving any traces behind them. To remedy this inconvenience, they should not read so fast, often repeat the same thing, and give an account of it to themselves; and by this exercise, though troublesome and disagreeable enough at first, they would arrive, if not at the perfect remembrance of all they read, at least at the power of retaining the greatest and most essential part of it. If they would but comply with this method for a little while, they would soon be brought to own, that not retaining a great deal of what they read, was not so much owing to the unfaithfulness of their memory, as to their own indolence.

Rollin.

ON COMPOSITION.

WHEN pupils are capable of producing something of themselves, they should be put upon composing in their mother tongue, and made to begin with what is most easy, and best suited to their capacities, as fables and stories. They should likewise be early accustomed to the epistolary style, as it is of universal use to all ages and conditions; and yet few we see succeed in it, though its principal ornament is a plain and natural air, which one should think was extremely easy. And here we must not omit the different address which is required to be paid to the different rank and quality of the persons to whom we write, which is what they may easily be taught, even by a person who has had no great experience in that way himself.

To these first compositions should succeed common places, descriptions, little dissertations, short speeches, and other matters of a like nature. And these should always be taken from some good author, which should then be read to them, and laid before them as a pattern.

But one of the most useful exercises for youth, which takes in both translation and composition, is to lay before them certain select passages of Greek or Latin authors, not to be barely translated, where the translator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or retrenching whatever they shall think fit. For instance, the life of Agricola, by Tacitus, his son-in-law, is one of the most excellent remains

we have of antiquity, for the liveliness of the expression, the beauty of the thoughts, and the nobleness of the sentiments ; and I question whether any other piece whatsoever is capable of forming a wise magistrate, a governor of a province, or a great statesman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have usually put good scholars, when they have passed through their rhetoric, upon writing the life of Agricola, in their mother tongue at their leisure hours, and pressed them to introduce into it all the beauties of the original, but to make them their own, by giving them a proper turn, and endeavour if they could to improve upon Tacitus. And I have seen some of them succeed in so surprising a manner, that I am persuaded, the greatest masters of our language would have been well pleased with their performances.

Rollin.

METHOD OF IMPROVING OUR STYLE.

As the faculty of writing prose has been of great service to me in the course of my life, and principally contributed to my advancement, I shall relate by what means, situated as I was, I acquired the small skill I may possess in that way.

An odd volume of the Spectator fell into my hands. This was a publication I had never seen. I bought the volume, and read it again and again. I was enchanted with it, thought the style excellent, and wished it were in my power to imitate it. With this view I selected some of the papers,

made short summaries of the senses of each period, and put them for a few days aside. I then, without looking at the book, endeavoured to restore the essays to their due form, and to express each thought at length, as it was in the original, employing the most appropriate words that occurred to my mind. I afterwards compared my Spectator with the original; I perceived some faults, which I corrected: but I found that I wanted a fund of words, if I may so express myself, and a facility of recollecting and employing them, which I thought I should by that time have acquired had I continued to make verses. The continued need of words of the same meaning, but of different lengths for the measure, or of different sounds for the rhyme, would have obliged me to seek for a variety of synonymes, and have rendered me master of them. From this belief, I took some of the tales of the Spectator and turned them into verse, and, after a time, when I had sufficiently forgotten them, I again converted them into prose.

Sometimes also I mingled all my summaries together; and, a few weeks after, endeavoured to arrange them in the best order, before I attempted to form the periods, and complete the essays. This I did with the view of acquiring method in the arrangement of my thoughts. On comparing afterwards my performance with the original, many faults were apparent, which I corrected; but I had sometimes the satisfaction to think, that, in certain particulars of little importance, I had been fortunate enough to improve the order of

thought or the style, and this encouraged me to hope that I should succeed, in time, in writing decently in the English language, which was one of the greatest objects of my ambition.

Franklin.

ON THINKING.

IF one would rate any particular merit according to its true valuation, it may be necessary, perhaps, to consider how far it can be justly claimed by mankind in general. I am sure, at least, when I read the very uncommon sentiments of your last letter, I found their judicious author rise in my esteem, by reflecting that there is not a more singular character in the world, than that of a thinking man. It is not merely having a succession of ideas, which lightly skim over the mind, that can with any propriety be styled by that denomination. It is observing them separately and distinctly, and ranging them under their respective classes; it is calmly and steadily viewing our opinions on every side, and resolutely tracing them through all their consequences and connexions, that constitutes the man of reflection, and distinguishes reason from fancy. Providence, indeed, does not seem to have formed any very considerable number of our species for an extensive exercise of this higher faculty; as the thoughts of the far greater part of mankind are necessarily restrained within the ordinary purpose of animal life. But even if we look up to those who move in much superior

orbits, and who have opportunities to improve, as well as leisure to exercise their understandings; we shall find, that thinking is one of the least exerted privileges of cultivated humanity.

It is, indeed, an operation of the mind which meets with many obstructions to check its just and free direction; but there are two principles, which prevail more or less in the constitutions of most men, that particularly contribute to keep this faculty of the soul unemployed: I mean, pride and indolence. To descend to truth through the tedious progression of well-examined deductions, is considered as a reproach to the quickness of understanding; as it is much too laborious a method for any but those who are possessed of a vigorous and resolute activity of mind. For this reason, the greater part of our species generally choose either to seize upon their conclusions at once, or to take them by rebound from others, as best suiting with their vanity or their laziness. Accordingly, Mr. Locke observes, that there are not so many errors and wrong opinions in the world as is generally imagined. Not that he thinks mankind are by any means uniform in embracing truth; but because the majority of them, he maintains, have no thought or opinion at all about those doctrines concerning which they raise the greatest clamour. Like the common soldiers in an army, they follow where their leaders direct, without knowing, or even inquiring, into the cause for which they so warmly contend.

This will account for the slow steps by which truth has advanced in the world, on one side; and

for those absurd systems which, at different periods, have had an universal currency on the other. For there is a strange disposition in human nature, either blindly to tread the same paths that have been traversed by others, or to strike out into the most devious extravagancies: the greater part of the world will, either totally renounce their reason, or reason only from the wild suggestions of an heated imagination.

From the same source may be derived those divisions and animosities which break the union both of public and private societies, and turn the peace and harmony of human intercourse into dissonance and contention. For while men judge and act by such measures as have not been proved by the standard of dispassionate reason, they must equally be mistaken in their estimates both of their own conduct and that of others.

If we turn our view from active to contemplative life, we may have occasion perhaps to remark, that thinking is no less uncommon in the literary than the civil world. The number of those writers who can with any justice of expression be termed thinking authors, would not form a very copious library, though one were to take in all of that kind, which both ancient and modern times have produced. Necessarily, I imagine, must one exclude from a collection of this sort, all critics, commentators, translators, and, in short, all that numerous under-tribe in the commonwealth of literature, that owe their existence merely to the thoughts of others. I should reject for the same reason, such compilers as Valerius

Maximus and Aulus Gellius: though it must be owned, indeed, their works have acquired an accidental value, as they preserve to us several curious traces of antiquity, which time would otherwise have entirely worn out. Those teeming geniuses likewise, who have propagated the fruits of their studies, through a long series of tracts, would have little pretence, I believe, to be admitted as writers of reflection. For this reason I cannot regret the loss of those incredible number of compositions which some of the ancients are said to have produced :

Quale fuit Cassi rapido ferventius amni
Ingenium ; csapis quém fama est esse, librisque
Ambustum propriis. *Hor.*

Thus Epicurus, we are told, left behind him three hundred volumes of his own works, wherein he had not inserted a single quotation ; and we have it upon the authority of Varro's own words, that he himself composed four hundred and ninety books. Seneca assures us, that Didymus, the grammarian, wrote no less than four thousand ; but Origen, it seems, was yet more prolific, and extended his performances even to six thousand treatises. It is obvious to imagine, with what sort of materials the productions of such expeditious workmen were wrought up : sound thought, and well-matured reflections could have no share, we may be sure, in these hasty performances. Thus are books multiplied, whilst authors are scarce ; and so much easier is it to write than to

think! But shall I not myself, Palamedes, prove an instance that it is so, if I suspend any longer your own more important reflections, by interrupting you with such as mine?

Melmoth.

END OF BOOK III.

BOOK IV.

CLASSICAL.

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ELEGANT EXTRACTS,

FROM THE MOST

EMINENT PROSE WRITERS.

BOOK IV.

CLASSICAL:

AS RELATING TO THE HIGHER BRANCHES OF
EDUCATION.

OF THE ORIGIN OF SPEECH OR LANGUAGE.

IF we should suppose a period before any words were invented or known, it is clear, that men could have no other method of communicating to others what they felt, than by the cries of passion, accompanied by such motions and gestures as were further expressive of passion. For these are the only signs which nature teaches all men, and which are understood by all. One who saw another going into some place where he himself had been frightened or exposed to danger and who sought to warn his neighbour of the danger, could contrive no other way of doing so, than by uttering those cries, and making those gestures, which are the signs of fear; just as two men, at this day, would endeavour to make themselves be

understood by each other, who should be thrown together on a desolate island, ignorant of each other's language. Those exclamations, therefore, which by grammarians are called interjections, uttered in a strong and passionate manner, were, beyond doubt, the first elements or beginnings of speech.

When more enlarged communications became necessary, and names began to be assigned to objects, in what manner can we suppose men to have proceeded in this assignation of names, or invention of words? Undoubtedly, by imitating, as much as they could, the nature of the object which they named, by the sound of the name which they gave to it. As a painter, who would represent grass, must employ a green colour ; so in the beginnings of language, one giving a name to any thing harsh or boisterous, would of course employ a harsh or boisterous sound. He could not do otherwise, if he meant to excite in the hearer the idea of that thing which he sought to name. To suppose words invented, or names given to things, in a manner purely arbitrary, without any ground or reason, is to suppose an effect without a cause. There must have always been some motive which led to the assignation of one name rather than another ; and we can conceive no motive which would more generally operate upon men in their first efforts towards language, than a desire to paint, by speech, the objects which they named, in a manner more or less complete, according as the vocal organs had it in their power to effect this imitation.

Wherever objects were to be named, in which

sound, noise, or motion were concerned, the imitation by words was abundantly obvious. Nothing was more natural, than to imitate, by the sound of the voice, the quality of the sound or noise which any external object made, and to form its name accordingly. Thus, in all languages, we find a multitude of words that are evidently constructed upon this principle. A certain bird is termed the cuckoo, from the sound which it emits. When one sort of wind is said to *whistle*, and another to *roar*; when a serpent is said to *hiss*; a fly to *buzz*, and falling timber to *crash*; when a stream is said to *flow*, and hail to *rattle*; the analogy between the word and the thing signified is plainly discernible.

This principle, however, of a natural relation between words and objects, can only be applied to language in its most simple and primitive state. Though, in every tongue, some remains of it can be traced, it were utterly in vain to search for it throughout the whole construction of any modern language. As the multitude of terms increase in every nation, and the immense field of action is filled up, words, by a thousand fanciful and irregular methods of derivation and composition, come to deviate widely from the primitive character of their roots, and to lose all analogy or resemblance in sound to the things signified. In this state we now find language. Words, as we now employ them, taken in the general, may be considered as symbols, not as imitations; as arbitrary, or instituted, not natural signs of ideas. But there can be no doubt, I think, that language,

the nearer we remount to its rise among men, will be found to partake more of a natural expression. As it could be originally formed on nothing but imitation, it would in its primitive state be more picturesque ; much more barren indeed, and narrow in the circle of its terms than now ; but, as far as it went, more expressive by sound of the thing signified.—

This artificial method of communicating thought, we now behold carried to the highest perfection. Language is become a vehicle by which the most delicate and refined emotions of the mind can be transmitted, or, if we may so speak, transfused into another. Not only are names given to all objects around us, by which means an easy and speedy intercourse is carried on for providing the necessaries of life, but all the relations and differences among these objects are minutely marked, the invisible sentiments of the mind are described, the most abstract notions and conceptions are rendered intelligible, and all the ideas which science can discover, or imagination create, are known by their proper names. Nay, language has been carried so far, as to be made an instrument of the most refined luxury. Not resting in mere perspicuity, we require ornament also ; not satisfied with having the conceptions of others made known to us, we make a further demand, to have them so decked and adorned as to entertain our fancy : and this demand it is found very possible to gratify. In this state we now find language. In this state it has been found among many nations for some thousand years. The ob-

ject is become familiar ; and, like the expanse of the firmament, and other great objects, which we are accustomed to behold, we behold it without wonder.

Blair.

OF THE INVENTION OF WRITING.

To whom we are indebted for this sublime and refined discovery, does not appear. Concealed by the darkness of remote antiquity, the great inventor is deprived of those honours which would still be paid to his memory, by all the lovers of knowledge and learning. It appears from the books which Moses has written, that among the Jews, and probably among the Egyptians, letters had been invented prior to his age. The universal tradition among the ancients is, that they were first imported into Greece by Cadmus the Phœnician, who, according to the common system of chronology, was contemporary with Joshua ; according to sir Isaac Newton's system, contemporary with king David. As the Phœnicians are not known to have been the inventors of any art or science, though by means of their extensive commerce they propagated the discoveries made by other nations, the most probable and natural account of alphabetical characters is, that they took rise in Egypt, the first civilized kingdom of which we have any authentic accounts, and the great source of arts and policy among the ancients. In that country, the favourite study of hieroglyphical characters had directed much attention to the art of writing. The hieroglyphics are known to have been intermixed with abbre-

viated symbols, and arbitrary marks; whence, at last, they caught the idea of contriving marks, not for things merely, but for sounds. Accordingly, Plato (in *Phædo*) expressly attributes the invention of letters to Theuth, the Egyptian, who is supposed to have been the Hermes, or Mercury, of the Greeks. Cadmus himself, though he passed from Phœnicia to Greece, yet is affirmed by several of the ancients to have been originally of Thebes in Egypt. Most probably, Moses carried with him the Egyptian letters into the land of Canaan; and there being adopted by the Phœnicians, who inhabited part of that country, they were transmitted into Greece.

The letters were originally written from the right hand towards the left; that is, in a contrary order to what we now practice. This manner of writing obtained among the Assyrians, Phœnicians, Arabians, and Hebrews; and, from some very old inscriptions, appears to have obtained also among the Greeks. Afterwards the Greeks adopted a new method, writing their lines alternately from the right to the left, and from the left to the right, which was called *boustrophedon*; or writing after the manner in which oxen plough the ground. Of this several specimens still remain; particularly, the inscription on the famous Sigeian monument; and down to the days of Solon, the legislator of Athens, this continued to be the common method of writing. At length, the motion from the left hand to the right being found more natural and commodious, the practice of writing in this direction, prevailed throughout all the countries of Europe.

Writing was long a kind of engraving. Pillars, and tables of stone, were first employed for this purpose, and afterwards plates of the softer metals, such as lead. In proportion as writing became more common, lighter and more portable substances were employed. The leaves, and the bark of certain trees, were used in some countries; and in others tablets of wood, covered with a thin coat of soft wax, on which the impression was made with a stylus of iron. In later times, the hides of animals, properly prepared and polished into parchment, were the most common materials. Our present mode of writing on paper, is an invention of no greater antiquity than the fourteenth century. *Blair.*

THE ADVANTAGES OF SPEECH AND WRITING
COMPARED.

THE advantages of writing above speech are, that writing is both a more extensive and a more permanent method of communication. More extensive, as it is not confined within the narrow circle of those who hear our words; but, by means of written characters, we can send our thoughts abroad, and propagate them through the world; we can lift our voice, so as to speak to the most distant regions of the Earth. More permanent also, as it prolongs this voice to the most distant ages; it gives us the means of recording our sentiments to futurity, and of perpetuating the instructive memory of past transactions. It likewise affords this advantage to such as read, above

such as hear, that, having the written characters before their eyes, they can arrest the sense of the writer. They can pause, and revolve, and compare at their leisure, one passage with another; whereas, the voice is fugitive and passing; you must catch the words the moment they are uttered, or you lose them for ever.

But, although these be so great advantages of written language, that speech without writing would have been very inadequate for the instruction of mankind; yet we must not forget to observe, that spoken language has a great superiority over written language, in point of energy or force. The voice of the living speaker makes an impression on the mind much stronger than can be made by the perusal of any writing. The tones of voice, the looks and gesture which accompany discourse, and which no writing can convey, render discourse, when it is well managed, infinitely more clear, and more expressive, than the most accurate writing. For tones, looks, and gestures, are natural interpreters of the sentiments of the mind. They remove ambiguities; they enforce impressions; they operate upon us by means of sympathy, which is one of the most powerful instruments of persuasion. Our sympathy is always awakened more by hearing the speaker, than by reading his works in our closet. Hence, though writing may answer the purposes of mere instruction, yet all the great and high efforts of eloquence must be made by means of spoken, not of written, language.

Blair.

OF THE ENGLISH LANGUAGE AND GRAMMAR.

THE English language hath been much cultivated during the last two hundred years. It hath been considerably polished and refined; its bounds have been greatly enlarged; its energy, variety, richness, and elegance, have been abundantly proved, by numberless trials, in verse and in prose, upon all subjects, and in every kind of style: but, whatever other improvements it may have received, it hath made no advances in grammatical accuracy. Hooker is one of the earliest writers, of considerable note, within the period above mentioned: let his writings be compared with the best of those of modern date; and, I believe, it will be found, that, in correctness, propriety and purity of English style, he hath hardly been surpassed, or even equalled, by any of his successors.

It is now about fifty years, since doctor Swift, made a public remonstrance, addressed to the earl of Oxford, then lord treasurer, concerning the imperfect state of our language; alleging in particular, 'that in many instances it offended against every part of grammar.' Swift must be allowed to have been a good judge of this matter; to which he was himself very attentive, both in his own writings, and in his remarks upon those of his friends: he is one of the most correct, and perhaps the best, of our prose writers. Indeed the justness of this complaint, as far as I can find, hath never been questioned; and yet no effectual method hath hitherto been taken to redress the grievance, which was the object of it.

But let us consider, how, and in what extent, we are to understand this charge brought against the English language: for the author seems not to have explained himself with sufficient clearness and precision on this head. Does it mean, that the English language, as it is spoken by the politest part of the nation, and as it stands in the writings of our most approved authors, often offends against every part of grammar? Thus far, I am afraid, the charge is true. Or does it further imply, that our language is in its nature irregular and capricious; not hitherto subject, nor easily reducible, to a system of rules? In this respect I am persuaded, the charge is wholly without foundation.

The English language is, perhaps, of all the present European languages, by much the most simple in its form and construction. Of all the ancient languages extant, that is the most simple, which is undoubtedly the most ancient; but even that language itself does not equal the English in simplicity.

The words of the English language are perhaps subject to fewer variations from their original form, than those of any other. Its substantives have but one variation of case; nor have they any distinction of gender, beside that which nature hath made. Its adjectives admit of no change at all, except that which expresses the degrees of comparison. All the possible variations of the original form of the verb are not above six or seven; whereas in many languages they amount to some hundreds: and almost the whole business of modes, times, and voices, is managed with

great ease by the assistance of eight or nine commodious little verbs, called from their use auxiliaries. The construction of this language is so easy and obvious, that our grammarians have thought it hardly worth while to give us any thing like a regular and systematical syntax. The English grammar, which hath been last presented to the public, and by the person best qualified to have given us a perfect one, comprises the whole syntax in ten lines: for this reason; 'because our language has so little inflection, that its construction neither requires nor admits many rules.' In truth, the easier any subject is in its own nature, the harder it is to make it more easy by explanation; and nothing is more unnecessary, and at the same time commonly more difficult, than to give a demonstration in form of a proposition almost self-evident.

It doth not then proceed from any peculiar irregularity or difficulty of our language, that the general practice both of speaking and writing it is chargeable with inaccuracy. It is not the language, but the practice, that is in fault. The truth is, grammar is very much neglected among us: and it is not the difficulty of the language, but on the contrary the simplicity and facility of it, that occasions this neglect. Were the language less easy and simple, we should find ourselves under a necessity of studying it with more care and attention. But as it is, we take it for granted, that we have a competent knowledge and skill, and are able to acquit ourselves properly, in our own native tongue: a faculty, solely acquired by use, conducted by habit, and tried by the ear,

carries us on without reflection; we meet with no rubs or difficulties in our way, or we do not perceive them: we find ourselves able to go on without rules, and we do not so much as suspect, that we stand in need of them.

A grammatical study of our own language makes no part of the ordinary method of instruction, which we pass through in our childhood; and it is very seldom that we apply ourselves to it afterwards. Yet the want of it will not be effectually supplied by any other advantages whatsoever. Much practice in the polite world, and a general acquaintance with the best authors, are good helps; but alone will hardly be sufficient: we have writers, who have enjoyed these advantages in their full extent, and yet cannot be recommended as models of an accurate style. Much less then will what is commonly called learning serve the purpose; that is, a critical knowledge of ancient languages, and much reading of ancient authors; the greatest critic and most able grammarian of the last age, when he came to apply his learning and his criticism to an English author, was frequently at a loss in matters of ordinary use and common construction in his own vernacular idiom.

The principal design of a grammar of any language is to teach us to express ourselves with propriety in that language; and to enable us to judge of every phrase and form of construction, whether it be right or not.

Besides this principal design of grammar in our own language, there is a secondary use to which it may be applied; and which, I think, is not

attended to as it deserves: the facilitating of the acquisition of other languages, whether ancient or modern. A good foundation in the general principles of grammar is in the first place necessary for all those who are initiated in a learned education; and for all others likewise, who shall have occasion to furnish themselves with the knowledge of modern languages. Universal grammar cannot be taught abstractedly: it must be done with reference to some language already known; in which the terms are to be explained, and the rules exemplified. The learner is supposed to be unacquainted with all but his native tongue; and in what other, consistently with reason and common sense, can you go about to explain it to him? When he has a competent knowledge of the main principles of grammar in general, exemplified in his own language, he then will apply himself with great advantage to the study of any other. To enter at once upon the science of grammar, and the study of a foreign language, is to encounter two difficulties together, each of which would be much lessened by being taken separately and in its proper order. For these plain reasons, a competent grammatical knowledge of our own language is the true foundation, upon which all literature, properly so called, ought to be raised. If this method were adopted in our schools; if children were first taught the common principles of grammar, by some short and clear system of English grammar, which happily by its simplicity and facility is perhaps fitter than that of any other language for such a purpose; they would have some notion of

what they were going about, when they should enter into the Latin grammar; and would hardly be engaged so many years, as they now are, in that most irksome and difficult part of literature, with so much labour of the memory, and with so little assistance of the understanding. *Louth.*

OF PRECISION IN WRITING.

THE exact import of precision may be drawn from the etymology of the word. It comes from *precidere*, to cut off: it imports retrenching all superfluities, and pruning the expression so as to exhibit neither more nor less than an exact copy of his idea who uses it. It is often difficult to separate the qualities of style from the qualities of thought: and it is found so in this instance. For in order to write with precision, though this be properly a quality of style, one must possess a very considerable degree of distinctness and accuracy in this manner of thinking.

The words, which a man uses to express his ideas, may be faulty in three respects; they may either not express that idea which the author intends, but some other which only resembles, or is akin to it; or, they may express that idea, but not quite fully and completely; or, they may express it, together with something more than he intends. Precision stands opposed to all these three faults; but chiefly to the last. In an author's writing with propriety, his being free from the two former faults seems implied. The words which he uses are proper; that is, they express

that idea which he intends, and they express it fully ; but to be precise, signifies, that they express that idea, and no more. There is nothing in his words which introduces any foreign idea, any superfluous, unseasonable accessory, so as to mix it confusedly with the principal object, and thereby to render our conception of the object loose and indistinct. This requires a writer to have, himself, a very clear apprehension of the object he means to present to us ; to have laid fast hold of it in his mind ; and never to waver in any one view he takes of it : a perfection to which, indeed, few writers attain.

The use and importance of precision may be deduced from the nature of the human mind. It never can view, clearly and distinctly, above one object at a time. If it must look at two or three together, especially objects among which there is resemblance or connexion, it finds itself confused and embarrassed. It cannot clearly perceive in what they agree, and in what they differ. Thus, were any object, suppose some animal, to be presented to me, of whose structure I wanted to form a distinct notion, I would desire all its trappings to be taken off, I would require it to be brought before me by itself, and to stand alone, that there might be nothing to distract my attention. The same is the case with words. If, when you would inform me of your meaning, you also tell me more than what conveys it ; if you join foreign circumstances to the principal object ; if, by unnecessarily varying the expression, you shift the point of view, and make me see sometimes the object itself, and sometimes another thing

that is connected with it; you thereby oblige me to look on several objects at once, and I lose sight of the principal. You load the animal you are showing me with so many trappings and collars, and bring so many of the same species before me, somewhat resembling, and yet somewhat differing, that I see none of them clearly.

This forms what is called a loose style: and is the proper opposite to precision. It generally arises from using a superfluity of words. Feeble writers employ a multitude of words, to make themselves understood, as they think, more distinctly: and they only confound the reader. They are sensible of not having caught the precise expression, to convey what they would signify; they do not, indeed, conceive their own meaning very precisely themselves; and, therefore, help it out, as they can, by this and the other word, which may, as they suppose, supply the defect, and bring you somewhat nearer to their idea: they are always going about it and about it, but never just hit the thing. The image, as they set it before you, is always seen double; and no double image is distinct. When an author tells me of his hero's *courage* in the day of battle, the expression is precise, and I understand it fully. But if, from the desire of multiplying words, he will needs praise his *courage* and *fortitude*; at the moment he joins these words together, my idea begins to waver. He means to express one quality more strongly; but he is, in truth, expressing two. *Courage* resists dangers: *fortitude* supports pain. The occasion of exerting each of these qualities is different; and being led to think of

both together, when only one of them should be in my view, my view is rendered unsteady, and my conception of the object indistinct.

From what I have said, it appears that an author may, in a qualified sense, be perspicuous, while yet he is far from being precise. He uses proper words and proper arrangement: he gives you the idea as clear as he conceives it himself: and so far he is perspicuous; but the ideas are not very clear in his own mind: they are loose and general; and, therefore, cannot be expressed with precision. All subjects do not equally require precision. It is sufficient, on many occasions, that we have a general view of the meaning. The subject, perhaps, is of the known and familiar kind; and we are in no hazard of mistaking the sense of the author, though every word which he uses be not precise and exact.

Blair.

ON PURITY AND PROPRIETY OF LANGUAGE.

PURITY and propriety of language are often used indiscriminately for each other; and, indeed, they are very nearly allied. A distinction, however, obtains between them. Purity, is the use of such words, and such constructions, as belong to the idiom of the language which we speak; in opposition to words and phrases that are imported from other languages, or that are obsolete, or new-coined, or used without proper authority. Propriety, is the selection of such words in the language, as the best and most established usage has appropriated to those ideas which we intend

to express by them. It implies the correct and happy application of them according to that usage, in opposition to vulgarisms, or low expressions; and to words and phrases, which would be less significant of the ideas that we mean to convey. Style may be pure, that is, it may all be strictly English, without Scotticisms or Gallicisms, or ungrammatical irregular expressions of any kind, and may, nevertheless, be deficient in propriety. The words may be ill-chosen: not adapted to the subject, nor fully expressive of the author's sense. He has taken all his words and phrases from the general mass of English language; but he has made his selection among these words unhappily. Whereas, style cannot be proper without being also pure; and where both purity and propriety meet, besides making style perspicuous, they also render it graceful. There is no standard, either of purity or of propriety, but the practice of the best writers and speakers in the country.

When I mentioned obsolete or new-coined words as incongruous with purity of style, it will be easily understood, that some exceptions are to be made. On certain occasions, they may have grace. Poetry admits of greater latitude than prose, with respect to coining, or, at least, new-compounding words; yet, even here, this liberty should be used with a sparing hand. In prose such innovations are more hazardous, and have a worse effect. They are apt to give style an affected and conceited air; and should never be ventured upon, except by such, whose established

reputation gives them some degree of dictatorial power over language.

The introduction of foreign and learned words, unless where necessity requires them, should always be avoided. Barren languages may need such assistances : but ours is not one of these. Dean Swift, one of our most correct writers, valued himself much on using no words but such as were of native growth : and his language may, indeed, be considered as a standard of the strictest purity and propriety in the choice of words. At present we seem to be departing from the standard. A multitude of Latin words have, of late, been poured in upon us. On some occasions, they give an appearance of elevation and dignity to style. But often, also, they render it stiff and forced : and, in general, a plain native style, as it is more intelligible to all readers, so, by a proper management of words, it may be made equally strong and expressive with this latinized English.

Blair.

INSTANCES TO SHOW THE NECESSITY OF ATTENDING TO THE EXACT IMPORT OF WORDS, IF WE WOULD WRITE WITH PROPRIETY AND PRECISION.

AUSTERITY, severity, rigour. Austerity, relates to the manner of living ; severity, of thinking ; rigour, of punishing. To austerity, is opposed effeminacy ; to severity, relaxation ; to rigour, clemency. A hermit is austere in his life ; a casuist, severe in his application of religion or law ; a judge, rigorous in his sentences.

Custom, habit. Custom, respects the action ; habit, the actor. By custom, we mean the frequent repetition of the same act ; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

Surprised, astonished, amazed, confounded. I am surprised, with what is new or unexpected ; I am astonished, at what is vast or great ; I am amazed, with what is incomprehensible ; I am confounded, by what is shocking or terrible.

Desist, renounce, quit, leave off. Each of these words implies some pursuit or object relinquished, but from different motives. We desist, from the difficulty of accomplishing ; we renounce, on account of the disagreeableness of the object or pursuit. We quit, for the sake of something which interests us more ; and we leave off, because we are weary of the design. A politician desists from his designs, when he finds they are impracticable ; he renounces the court, because he has been affronted by it : he quits ambition, for study or retirement ; and leaves off his attendance on the great, as he becomes old and weary of it.

Pride, vanity. Pride, makes us esteem ourselves ; vanity, makes us desire the esteem of others. It is just to say, as dean Swift has done, that a man is too proud to be vain.

Haughtiness, disdain. Haughtiness, is founded on the high opinion we have of ourselves ; disdain, on the low opinion we have of others.

To distinguish, to separate. We distinguish, what we want not to confound with another thing ; we separate, what we want to remove from it. Ob-

jects are distinguished from one another, by their qualities. They are separated, by the distance of time or place.

To weary, to fatigue. The continuance of the same thing wearies us ; labour fatigues us. I am weary with standing ; I am fatigued with walking. A suitor wearies us by his perseverance ; fatigues us by his importunity.

To abhor, to detest. To abhor, imports simply strong dislike ; to detest, imports also strong disapprobation. One abhors being in debt ; he detests treachery.

To invent, to discover. We invent things that are new ; we discover what was before hidden. Galileo invented the telescope ; Harvey discovered the circulation of the blood.

Only, alone. Only, imports that there is no other of the same kind ; alone, imports being accompanied by no other. An only child, is one who has neither brother nor sister ; a child alone, is one who is left by itself. There is a difference therefore, in precise language, betwixt these two phrases. ‘Virtue only makes us happy ;’ and ‘Virtue alone makes us happy.’ Virtue only makes us happy, imports that nothing else can do it. Virtue alone makes us happy, imports, that virtue, by itself, or unaccompanied with other advantages, is sufficient to do it.

Entire, complete. A thing is entire, by wanting none of its parts ; complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself ; and yet not have one complete apartment.

Tranquillity, peace, calm. Tranquillity, respects

a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with respect to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace, with others; and calm, after the storm.

A difficulty, an obstacle. A difficulty, embarrasses us; an obstacle stops us. We remove the one; we surmount the other. Generally, the first expresses somewhat arising from the nature and circumstances of the affair; the second somewhat arising from a foreign cause. Philip found difficulty in managing the Athenians, from the nature of their dispositions; but the eloquence of Demosthenes was the greatest obstacle to his designs.

Wisdom, prudence. Wisdom leads us to speak and act what is most proper. Prudence prevents our speaking or acting improperly. A wise man employs the most proper means for success; a prudent man, the safest means for not being brought into danger.

Enough, sufficient. Enough relates to the quantity which one wishes to have of any thing. Sufficient, relates to the use that is to be made of it. Hence, enough, generally imports a greater quantity than sufficient does. The covetous man never has enough; although he has what is sufficient for nature.

To avow, to acknowledge, to confess. Each of these words imports the affirmation of a fact, but in very different circumstances. To avow, supposes the person to glory in it; to acknowledge, supposes a small degree of faultiness, which the

acknowledgment compensates; to confess, supposes a higher degree of crime. A patriot avows his opposition to a bad minister, and is applauded; a gentleman acknowledges his mistake, and is forgiven; a prisoner confesses the crime he is accused of, and is punished.

To remark, to observe. We remark, in the way of attention, in order to remember; we observe, in the way of examination, in order to judge. A traveller remarks the most striking objects he sees; a general observes all the motions of an enemy.

Equivocal, ambiguous. An equivocal expression is, one which has one sense open, and designed to be understood; another sense concealed, and understood only by the person who uses it. An ambiguous expression is, one which has apparently two senses, and leaves us at a loss which of them to give it. An equivocal expression is used with an intention to deceive; an ambiguous one, when it is used with design, is not to give full information. An honest man will never employ an equivocal expression; a confused man may often utter confused ones without any design. I shall only give one instance more.

With, by. Both these particles express the connexion between some instrument, or means of effecting an end, and the agent who employs it; but *with*, expresses a more close and immediate connexion; *by*, a more remote one. We kill a man *with* a sword; he dies *by* violence. The criminal is bound *with* ropes, *by* the executioner. The proper distinction in the use of these particles, is elegantly marked in a passage of Dr.

Robertson's History of Scotland. When one of the old Scottish kings was making an inquiry into the tenure *by* which his nobles held their lands, they started up and drew their swords: '*By* these, said they, 'we acquired our lands, and *with* these we will defend them.' '*By* these we acquired our lands,' signifies the more remote means of acquisition by force and martial deed; and, '*with* these we will defend them,' signifies the immediate direct instrument, the sword, which they would employ in their defence.

These are instances of words in our language, which, by careless writers, are apt to be employed as perfectly synonymous, and yet are not so. Their significations approach, but are not precisely the same. The more the distinction in the meaning of such words is weighed and attended to, the more clearly and forcibly shall we speak or write.

Blair.

ON EPISTOLARY WRITING.

EPISTOLARY writing becomes a distinct species of composition, subject to cognizance, only, or chiefly, when it is of the easy or familiar kind; when it is conversation carried on upon paper, between two friends at a distance. Such an intercourse, when well conducted, may be rendered very agreeable to readers of taste. If the subject of the letters be important, they will be the more valuable. Even though there should be nothing very considerable in the subject, yet if the spirit and turn of the correspondence be

agreeable ; if they be written in a sprightly manner, and with native grace and ease, they may still be entertaining ; more especially if there be any thing to interest us, in the characters of those who write them. Hence the curiosity which the public has always discovered concerning the letters of eminent persons. We expect in them to discover somewhat of their real character. It is childish indeed to expect, that in letters we are to find the whole heart of the author unveiled. Concealment and disguise take place, more or less, in all human intercourse. But still as letters from one friend to another make the nearest approaches to conversation, we may expect to see more of a character displayed in these than in other productions, which are studied for public view. We please ourselves with beholding the writer in a situation which allows him to be at his ease, and to give vent occasionally to the overflowings of his heart.

Much, therefore, of the merit and the agreeableness of epistolary writing, will depend on its introducing us into some acquaintance with the writer. There, if any where, we look for the man, not for the author. Its first and fundamental requisite is to be natural and simple ; for a stiff and laboured manner is as bad in a letter, as it is in conversation. This does not banish sprightliness and wit. These are graceful in letters, just as they are in conversation : when they flow easily, and without being studied ; when employed so as to reason, not to cloy. One who, either in conversation or in letters, affects to shine and

to sparkle always, will not please long. The style of letters should not be too highly polished. It ought to be neat and correct, but no more. All nicety about words, betrays study; and hence musical periods, and appearances of number and harmony in arrangement, should be carefully avoided in letters. The best letters are commonly such as the authors have written with most facility. What the heart or the imagination dictates, always flows readily; but where there is no subject to warm or interest these, constraint appears; and hence those letters of mere compliment, congratulation, or affected condolence, which have cost the authors most labour in composing, and which, for that reason, they perhaps consider as their master-pieces, never fail of being the most disagreeable and insipid to the readers.

It ought, at the same time, to be remembered, that the ease and simplicity which I have recommended in epistolary correspondence, are not to be understood as importing entire carelessness. In writing to the most intimate friend, a certain degree of attention, both to the subject and the style, is requisite and becoming. It is no more than what we owe both to ourselves, and to the friend with whom we correspond. A slovenly and negligent manner of writing, is a disobliging mark of want of respect. The liberty, besides, of writing letters with too careless a hand, is apt to betray persons into imprudence in what they write. The first requisite, both in conversation and correspondence, is to attend to all the proper deco-

rum which our own character, and that of others, demand. An imprudent expression in conversation may be forgotten and pass away; but when we take the pen into our hand, we must remember, that *littera scripta manet*. *Blair.*

UPON GRACE IN WRITING.

WHEN I mentioned grace as essential in constituting a fine writer, I rather hoped to have found my sentiments reflected back with a clearer light by yours, than imagined you would have called upon me to explain in forms, what I only threw out by accident. To confess the truth, I know not whether, after all that can be said to illustrate this uncommon quality, it must not at last be resolved into the poet's *nequeo monstrare et sentio tantum*. In cases of this kind, where language does not supply us with proper words to express the notions of one's mind, we can only convey our sentiments in figurative terms: a defect which necessarily introduces some obscurity.

I will not therefore undertake to mark out with any sort of precision, that idea which I would express by the word grace: and perhaps, it can no more be clearly described than justly defined. To give you, however, a general intimation of what I mean when I apply that term to compositions of genius, I would resemble it to that easy air which so remarkably distinguishes certain persons of a genteel and liberal cast. It consists not only in the particular beauty of single parts, but arises from the general symmetry and construc-

tion of the whole. An author may be just in his sentiments, lively in his figures, and clear in his expression; yet may have no claim to be admitted into the rank of finished writers. Those several members must be so agreeably united as mutually to reflect beauty upon each other; their arrangement must be so happily disposed as not to admit of the least transposition without manifest prejudice to the entire piece. The thoughts, the metaphors, the allusions, and the diction, should appear easy and natural, and seem to arise like so many spontaneous productions, rather than as the effects of art or labour.

Whatever, therefore, is forced or affected in the sentiments; whatever is pompous or pedantic in the expression, is the very reverse of grace. Her mien is neither that of a prude nor a coquette: she is regular without formality, and sprightly without being fantastical. Grace, in short, is to good writing what a proper light is to a fine picture: it not only shows all the figures in their several proportions and relations, but shows them in the most advantageous manner.

As gentility (to resume my former illustration) appears in the minutest action, and improves the most inconsiderable gesture; so grace is discovered in the placing even a single word, or the turn of a mere expletive. Neither is this inexpressible quality confined to one species of composition only, but extends to all the various kinds; to the humble pastoral as well as to the lofty epic; from the slightest letter to the most solemn discourse.

I know not whether Sir William Temple may

not be considered as the first of our prose authors, who introduced a graceful manner into our language. At least that quality does not seem to have appeared early, or spread far, amongst us. But wheresoever we may look for its origin, it is certainly to be found in its highest perfection in the essays of a gentleman whose writings will be distinguished so long as politeness and good sense have any admirers. That becoming air which Tully esteemed the criterion of fine composition, and which every reader, he says, imagines so easy to be imitated, yet will find so difficult to attain, is the prevailing characteristic of all that excellent author's most elegant performances. In a word, one may justly apply to him what Plato, in his allegorical language, says of Aristophanes; that the Graces, having searched all the world round for a temple wherein they might for ever dwell, settled at last in the breast of Mr. Addison.

Melmoth.

ON THE DECORATIONS AND ORNAMENTS OF
STYLE.

THE deepest rivers have the plainest surface, and the purest waters are always clearest. Crystal is not the less solid for being transparent: the value of a style rises like the value of precious stones. If it be dark and cloudy, it is in vain to polish it: it bears its worth in its native looks, and the same art which enhances its price when it is clear, only debases it if it be dull.

You see I have borrowed some metaphors to

explain my thoughts; and it is, I believe, impossible to describe the plainness and clearness of style, without some expressions clearer than the terms I am otherwise bound to use.

You must give me leave to go on with you to the decorations and ornaments of style: there is no inconsistency between the plainness and perspicuity, and the ornament of writing. A style resembleth beauty, where the face is clear and plain as to symmetry and proportion, but is capable of wonderful improvements as to features and complexion. If I may transgress in too frequent allusions, because I would make every thing plain to you, I would pass on from painters to statuaries, whose excellence it is at first to form true and just proportions, and afterwards to give them that softness, that expression, that strength and delicacy, which make them almost breathe and live.

The decorations of style are formed out of those several schemes and figures, which are contrived to express the passions and motions of our minds in our speech; to give life and ornament, grace and beauty, to our expressions. I shall not undertake the rhetorician's province, in giving you an account of all the figures they have invented, and those several ornaments of writing, whose grace and commendation lie in being used with judgment and propriety. It were endless to pursue this subject through all the schemes and illustrations of speech: but there are some common forms, which every writer upon every subject may use, to enliven and adorn his work.

These are metaphor and similitude; and those

images and representations, that are drawn in the strongest and most lively colours, to imprint what the writer would have his readers conceive, more deeply on their minds. In the choice, and in the use of these, your ordinary writers are most apt to offend. Images are very sparingly to be introduced: their proper place is in poems and orations; and their use is to move pity or terror, admiration, compassion, anger, and resentment, by representing something very affectionate or very dreadful, very astonishing, very miserable, or very provoking, to our thoughts. They give a wonderful force and beauty to the subject, where they are painted by a masterly hand; but if they are either weakly drawn, or unskilfully placed, they raise no passion but indignation in the reader. *Felton.*

ON METAPHORS AND SIMILITUDES.

THE most common ornaments are metaphor and similitude. One is an allusion to words, the other to things; and both have their beauties, if properly applied.

Similitudes ought to be drawn from the most familiar and best known particulars in the world: if any thing is dark and obscure in them, the purpose of using them is defeated; and that which is not clear itself, can never give light to any thing that wants it. It is the idle fancy of some poor brains, to run out perpetually into a course of similitudes, confounding their subject by the multitude of likenesses; and making it like so

many things, that it is like nothing at all. This trifling humour is good for nothing, but to convince us, that the author is in the dark himself; and while he is likening his subject to every thing, he knoweth not what it is like.

There is another tedious fault in some simile men; which is, drawing their comparisons into a great length and minute particulars, where it is of no importance whether the resemblance holds or not. But the true art of illustrating any subject by similitude, is, first to pitch on such a resemblance as all the world will agree in: and then, without being careful to have it run on all four, to touch it only in the strongest lines, and the nearest likeness. And this will secure us from all stiffness and formality in similitude, and deliver us from the nauseous repetition of *as* and *so*, which some so-so writers, if I may beg leave to call them so, are continually sounding in our ears.

I have nothing to say to those gentlemen who bring similitudes and forget the resemblance. All the pleasure we can take when we meet these promising sparks, is in the disappointment, where we find their fancy is so like their subject, that it is not like at all.

Metaphors require great judgment and consideration in the use of them. They are a shorter similitude, where the likeness is rather implied than expressed. The signification of one word, in metaphors, is transferred to another, and we talk of one thing in the terms and propriety of another. But there must be a common resem-

blance, some original likeness in nature, some correspondence and easy transition, or metaphors are shocking and confused.

The beauty of them displays itself in their easiness and propriety, where they are naturally introduced : but where they are forced and crowded, too frequent and various, and do not rise out of the course of thought, but are constrained and pressed into the service, instead of making the discourse more lively and cheerful, they make it sullen, dull, and gloomy.

You must form your judgment upon the best models and the most celebrated pens, where you will find the metaphor in all its grace and strength, shedding a lustre and beauty on the work. For it ought never to be used but when it gives greater force to the sentence, an illustration to the thought, and insinuates a silent argument in the allusion. The use of metaphors is not only to convey the thought in a more pleasing manner, but to give it a stronger impression, and enforce it on the mind. Where this is not regarded, they are vain and trifling trash ; and in a due observance of this, in a pure, chaste, natural expression, consist the justness, beauty, and delicacy of style.

Felton.

WHAT METAPHORS ARE BEST.

THEY ought not, in an elegant and polite style, to be derived from meanings too sublime ; for then the diction would be turgid and bombast. Such was the language of that poet who, describing the

footman's flambeaux at the end of an opera, sung or said,

Now blaz'd a thousand flaming suns, and bade
Grim night retire—

Nor ought a metaphor to be far-fetched, for then it becomes an enigma. It was thus a gentleman once puzzled his country friend, in telling him, by way of compliment, that he was become a perfect centaur. His honest friend knew nothing of centaurs, but being fond of riding, was hardly ever off his horse.

Another extreme remains, the reverse of the too sublime, and that is, the transferring from subjects too contemptible. Such was the case of that poet quoted by Horace, who, to describe winter, wrote—

Jupiter hybernas cana nive conspuit Alpes.

Hor. L. II. Sat. 5.

O'er the cold Alps Jove spits his hoary snow.

Nor was that modern poet more fortunate, whom Dryden quotes, and who, trying his genius upon the same subject, supposed winter—

To periwig with snow the baldpate woods.

With the same class of wits we may arrange that pleasant fellow, who, speaking of an old lady whom he had affronted, gave us in one short sentence no less than three choice metaphors. I perceive (said he) her back is up;—I must curry favour—or the fat will be in the fire.

Nor can we omit, that the same word when transferred to the same subjects, produces me-

taphors very different, as to propriety or impropriety.

It is with propriety that we transfer the words *to embrace*, from human beings to things purely ideal. The metaphor appears just, when we say, to embrace a proposition; to embrace an offer; to embrace an opportunity. Its application perhaps was not quite so elegant, when the old steward wrote to his lord upon the subject of his farm, that 'if he met any oxen, he would not fail to embrace them.'

If then we are to avoid the turgid, the enigmatic, and the base or ridiculous, no other metaphors are left, but such as may be described by negatives; such as are neither turgid, nor enigmatic, nor base and ridiculous.

Such is the character of many metaphors already alleged; among others, that of Shakspeare's, where tides are transferred to speedy and determined conduct. Nor does his Wolsey with less propriety moralize upon his fall, in the following beautiful metaphor, taken from vegetable nature:

This is the state of man; to-day he puts forth
The tender leaves of hope; to-morrow blossoms,
And bears his blushing honours thick upon him;
The third day comes a frost, a killing frost,
And—nips his root—

In such metaphors, besides their intrinsic elegance, we may say the reader is flattered; I mean flattered by being left to discover something for himself.

There is one observation, which will at the

same time show both the extent of this figure, and how natural it is to all men.

There are metaphors so obvious, and of course so naturalized, that ceasing to be metaphors, they become (as it were) the proper words. It is after this manner we say, a sharp fellow; a great orator; the foot of a mountain; the eye of a needle; the bed of a river: to ruminate, to ponder, to edify, &c. &c.

These we by no means reject, and yet the metaphors we require we wish to be something more, that is, to be formed under the respectable conditions here established.

We observe too, that a singular use may be made of metaphors, either to exalt or to depreciate, according to the sources from which we derive them. In ancient story, Orestes was by some called the murderer of his mother; by others the avenger of his father. The reasons will appear, by referring to the fact. The poet Simonides was offered money to celebrate certain mules, that had won a race. The sum being pitiful, he said, with disdain, he should not write upon demi-asses—A more competent sum was offered, he then began,

Hail! Daughters of the generous horse,
That skims, like wind, along the course.

There are times, when, in order to exalt, we may call beggars, petitioners; and pickpockets, collectors; other times, when, in order to depreciate, we may call petitioners, beggars; and collectors, pickpockets.—But enough of this.

We say no more of metaphors, but that it is a general caution with regard to every species, not to mix them, and that more particularly, if taken from subjects which are contrary. *Harris.*

ON PUNCTUATION.

PUNCTUATION is the art of marking in writing the several pauses, or rests, between sentences and the parts of sentences according to their proper quantity or proportion, as they are expressed in a just and accurate pronunciation.

As the several articulate sounds, the syllables and words of which sentences consist, are marked by letters: so the rests and pauses, between sentences and their parts, are marked by points.

But, though the several articulate sounds are pretty fully and exactly marked by letters of known and determinate power; yet the several pauses, which are used in a just pronunciation of discourse, are very imperfectly expressed by points.

For the different degrees of connexion between the several parts of sentences, and the different pauses in a just pronunciation, which express those degrees of connexion according to their proper value, admit of great variety; but the whole number of points, which we have to express this variety, amounts only to four.

Hence it is, that we are under a necessity of expressing pauses of the same quantity, on different occasions, by different points; and more frequently

of expressing pauses of different quantity by the same points.

So that the doctrine of punctuation must needs be very imperfect : few precise rules can be given which will hold without exception in all cases ; but much must be left to the judgment and taste of the writer.

On the other hand, if a greater number of marks were invented to express all the possible different pauses of pronunciation, the doctrine of them would be very perplexed and difficult, and the use of them would rather embarrass than assist the reader.

It remains, therefore, that we be content with the rules of punctuation, laid down with as much exactness as the nature of the subject will admit : such as may serve for a general direction, to be accommodated to different occasions ; and to be supplied, where deficient, by the writer's judgment.

The several degrees of connexion between sentences, and between their principal constructive parts, rhetoricians have considered under the following distinctions, as the most obvious and remarkable : the period, colon, semicolon, and comma.

The period is the whole sentence, complete in itself, wanting nothing to make a full and perfect sense, and not connected in construction with a subsequent sentence.

The colon, or member, is a chief constructive part, or greater division of a sentence.

The semicolon or half-member, is a less con-

structive part, or subdivision, of a sentence or member.

A sentence or member is again subdivided into commas, or segments; which are the least constructive parts of a sentence or member, in this way of considering it; for the next subdivision would be the resolution of it into phrases and words.

The grammarians have followed this division of the rhetoricians, and have appropriated to each of these distinctions its mark, or point; which takes its name from the part of the sentence which it is employed to distinguish: as follows:

The period	} is thus marked {	.
The colon		:
The semicolon		;
The comma		,

The proportional quantity, or time, of the points, with respect to one another is determined by the following general rule: the period is a pause in quantity or duration double of the colon: the colon is double of the semicolon; and the semicolon double of the comma. So that they are in the same proportion to one another, as the semibref, the minim, the crotchet, and the quaver, in music. The precise quantity, or duration, of each pause or note cannot be defined; for that varies with the time: and both in discourse and music the same composition may be rehearsed in a quicker or a slower time: but in music the proportion between the notes remains ever the same; and in discourse, if the doctrine of punctuation were exact, the proportion between the pauses would be ever invariable.

The points then being designed to express the pauses which depend on the different degrees of connexion between sentences, and between their principal constructive parts; in order to understand the meaning of the points, and to know how to apply them properly, we must consider the nature of a sentence, as divided into its principal constructive parts, and the degrees of connexion between those parts upon which such division of it depends.

To begin with the least of these principal constructive parts, the comma. In order the more clearly to determine the proper application of the points which mark it, we must distinguish between an imperfect phrase, a simple sentence, and a compounded sentence.

An imperfect phrase contains no assertion, or does not amount to a proposition or sentence.

A simple sentence has but one subject, and one finite verb.

A compounded sentence has more than one subject, or one finite verb, either expressed or understood: or it consists of two or more simple sentences connected together.

In a sentence, the subject and the verb may be each of them accompanied with several adjuncts; as the object, the end, the circumstances of time, place, manner, and the like; and the subject or verb may be either immediately connected with them, or mediately; that is, by being connected with some thing, which is connected with some other; and so on.

If the several adjuncts affect the subject or the verb in a different manner, they are only so

many imperfect phrases; and the sentence is simple.

A simple sentence admits of no point, by which it may be divided, or distinguished into parts.

If the several adjuncts affect the subject or the verb in the same manner, they may be resolved into so many simple sentences; the sentence then becomes compounded, and it must be divided into its parts by points.

For, if there are several subjects belonging in the same manner to one verb, or several verbs belonging in the same manner to one subject, the subjects and verbs are still to be accounted equal in number: for every verb must have its subject, and every subject its verb; and every one of the subjects, or verbs, should or may have its point or distinction.

Examples :

‘The passion for praise produces excellent effects in women of sense.’ Addison, Spect. No. 73. In this sentence *passion* is the subject, and *produces* the verb; each of which is accompanied and connected with its adjuncts. The subject is not passion in general, but a particular passion determined by its adjunct of specification, as we may call it; the passion *for praise*. So likewise the verb is immediately connected with its object, *excellent effects*; and mediately, that is by the intervention of the word *effects* with *women*, the subject in which these effects are produced; which again is connected with its adjunct of spe-

cification; for it is not meant of women in general, but of women *of sense only*. Lastly, it is to be observed, that the verb is connected with each of these several adjuncts in a different manner; namely with *effects*, as the object; with *women*, as the subject of them; with *sense*, as the quality or characteristic of those women. The adjuncts therefore are only so many imperfect phrases; the sentence is a simple sentence, and admits of no point, by which it may be distinguished into parts.

‘The passion for praise, which is so very vehement in the fair sex, produces excellent effects in women of sense.’ Here a new verb is introduced, accompanied with adjuncts of its own; and the subject is repeated by the relative pronoun *which*. It now becomes a compounded sentence, made up of two simple sentences, one of which is inserted in the middle of the other; it must therefore be distinguished into its component parts by a point placed on each side of the additional sentence.

‘How many instances have we [in the fair sex] of chastity, fidelity, devotion! How many ladies distinguish themselves by the education of their children, care of their families, and love of their husbands; which are the great qualities and achievements of women-kind; as the making of war, the carrying on of traffic, the administration of justice, are those by which men grow famous and get themselves a name.’ *Ibid*.

In the first of these two sentences, the adjuncts *chastity, fidelity, devotion*, are connected with the

verb by the word *instances* in the same manner, and in effect make so many distinct sentences: 'how many instances have we of chastity! how many instances have we of fidelity! how many instances have we of devotion!' They must therefore be separated from one another by a point. The same may be said of the adjuncts, 'education of their children,' &c. in the former part of the next sentence: as likewise of the several subjects, 'the making of war,' &c. in the latter part; which have in effect each their verb; for each of these 'is an achievement by which men grow famous.'

As sentences themselves are divided into simple and compounded, so the members of sentences may be divided likewise into simple and compounded members: for whole sentences, whether simple or compounded, may become members of other sentences by means of some additional connexion.

Simple members of sentences closely connected together in one compounded member, or sentence, are distinguished or separated by a comma: as in the foregoing examples.

So likewise, the case absolute; nouns in opposition, when consisting of many terms; the participle with something depending on it; are to be distinguished by the comma: for they may be resolved into simple members.

When an address is made to a person, the noun, answering to the vocative case in Latin, is distinguished by a comma.

Examples :

‘ This said, He form’d thee, Adam ; thee, O man,
Dust of the ground.’

‘ Now morn, her rosy steps in th’ eastern clime
Advancing, sow’d the earth with orient pearl.’ *Milton.*

Two nouns, or two adjectives, connected by a single copulative or disjunctive, are not separated by a point ; but when there are more than two, or where the conjunction is understood, they must be distinguished by a comma.

Simple members connected by relatives, and comparatives, are, for the most part, distinguished by a comma : but when the members are short in comparative sentences ; and when two members are closely connected by a relative, restraining the general notion of the antecedent to a particular sense : the pause becomes almost insensible, and the comma is better omitted.

Examples :

‘ Raptures, transports, and ecstacies, are the rewards which they confer : sighs and tears, prayers and broken hearts, are the offerings which are paid to them. *Addison, ibid.*

‘ Gods, partial, changeful, passionate, unjust,
Whose attributes were rage, revenge, or lust.’ *Pope.*

‘ What is sweeter than honey ? and what is stronger than a lion ?’

A circumstance of importance, though no more than an imperfect phrase, may be set off with a

comma on each side, to give it a greater force and distinction.

Example :

‘The principle may be defective or faulty ; but the consequences it produces are so good, that for the benefit of mankind, it ought not to be extinguished.’
Addison, ibid.

A member of a sentence, whether simple or compounded, that requires a greater pause than a comma, yet does not of itself make a complete sentence, but is followed by something closely depending on it, may be distinguished by a semicolon.

Example :

‘But as this passion for admiration, when it works according to reason, improves the beautiful part of our species in every thing that is laudable ; so nothing is more destructive to them, when it is governed by vanity and folly.’
Addison, ibid.

Here the whole sentence is divided into two parts by the semicolon ; each of which parts is a compounded member, divided into its simple members by the comma.

A member of a sentence, whether simple or compounded, which of itself would make a complete sentence, and so requires a greater pause than a semicolon, yet is followed by an additional part making a more full and perfect sense, may be distinguished by a colon.

Example :

‘Were all books reduced to their quintessence, many a bulky author would make his appearance in a penny paper : there would scarce be any such thing in nature as a folio : the works of an age would be contained on a few shelves ; not to mention millions of volumes that would be utterly annihilated.’

Addison, Spect. No. 124.

Here the whole sentence is divided into four parts by colons : the first and last of which are compounded members, each divided by a comma ; the second and third are simple members.

When a semicolon has preceded, and a greater pause is still necessary ; a colon may be employed, though the sentence be incomplete.

The colon is also commonly used, when an example, or a speech, is introduced.

When a sentence is so far perfectly finished, as not to be connected in construction with the following sentence, it is marked with a period.

In all cases, the proportion of the several points in respect to one another is rather to be regarded, than their supposed precise quantity, or proper office, when taken separately.

Besides the points which mark the pauses in discourse, there are others which denote a different modulation of the voice in correspondence with the sense. These are,

The interrogation point,	} thus marked	{ ?
The exclamation point,		{ !
The parenthesis,		{ ()

The interrogation and exclamation points are sufficiently explained by their names; they are indeterminate as to their quantity or time, and may be equivalent in that respect to a semicolon, a colon, or a period, as the sense requires. They mark an elevation of the voice.

The parenthesis encloses in the body of a sentence a member inserted into it, which is neither necessary to the sense, nor at all affects the construction. It marks a moderate depression of the voice, with a pause greater than a comma.

Lowth.

BENEFITS RESULTING FROM THE STUDY OF THE LIBERAL ARTS AND SCIENCES.

To have a just idea of the benefits arising from the training up of youth in the knowledge of languages, arts, history, rhetoric, philosophy, and such other sciences as are suitable to their years; and to learn how far such studies may contribute to the glory of a kingdom; we need only take a view of the difference which learning makes, not only between private men but nations.

The Athenians possessed but a small territory in Greece, but of how large an extent was their reputation? By carrying the sciences to perfection they completed their own glory. The same school sent abroad excellent men of all kinds, great orators, famous commanders, wise legislators, and able politicians. This fruitful source diffused the like advantages over all the politer arts, though seemingly independent of it, such as music, painting, sculpture, and architecture. It

was hence they received their improvement, their grandeur and perfection ; and, as if they had been derived from the same root, and nourished with the same sap, they flourished all at the same time.

Rome, who had made herself mistress of the world by her victories, became the subject of its wonder and imitation, by the excellent performances she produced in almost all kinds of arts and sciences, and she thereby gained a new kind of superiority over the people she had subjected to her yoke, which was far more pleasing than what had been obtained by arms and conquest.

Afric, which was once so productive of great and learned men, through the neglect of literature is grown absolutely unfruitful, and even fallen into that barbarity of which it bears the name, without having produced one single person in the course of so many ages, who has distinguished himself by any talent, called to mind the merit of his ancestors, or caused it to be remembered by others. Egypt in particular deserves this character, which has been considered the source whence all the sciences have flowed.

The reverse has happened among the people of the west and north. They were long looked on as rude and barbarous, as having discovered no taste for works of ingenuity and wit. But as soon as learning took place among them, they sent abroad considerable proficients in all kinds of literature, and in every profession, who, in point of solidity, understanding, depth, and sublimity, have equalled whatever other nations have at any time produced:

We daily observe, that in proportion as the sciences make their progress in countries, they transform their inhabitants into new creatures : and by inspiring them with gentler inclinations and manners, and supplying them with better forms of administration, and more humane laws, they raise them from the obscurity wherein they had languished before, and engage them to throw off their natural roughness. Thus they prove evidently that the minds of men are very near the same in all parts of the world ; that all honourable distinction in regard to them is owing to the sciences ; and that according as they are cultivated or neglected, nations rise or fall, emerge out of darkness, or sink again into it ; and that their fate in a manner depends upon them.

But, without recourse to history, let us only cast our eyes upon what ordinarily passes in nature. From thence we may learn what infinite difference cultivation makes between two pieces of ground, which are otherwise very much alike. The one, if left to itself, remains rough, wild, and overrun with weeds and thorns. The other, laden with all sorts of grain and fruits, and set off with an agreeable variety of flowers, collects into a narrow compass whatever is most rare, wholesome, or delightful, and by the tiller's care becomes a pleasing epitome of all the beauties of different seasons and regions. And thus it is with the mind, which always repays us with usury the care we take to cultivate it. The mind is the soil, which every man, who knows how nobly he is descended, and for what great ends designed, is obliged to manage to advantage ; a soil that is

rich and fruitful, capable of immortal productions, and alone worthy of all its care.

In reality, the mind is nourished and strengthened by the sublime truths supplied by study. It increases and grows up in a manner with the great men, whose performances are the objects of its attentions, almost as we usually fall into the practices and opinions of those with whom we converse. It strives by a noble emulation to attain to their glory, and is encouraged to hope for it from the success which they have met with. Forgetful of its own weakness, it makes noble efforts to soar with them above its ordinary pitch. Unfurnished with a sufficient stock in itself, and confined within narrow bounds, it has sometimes little room for invention, and its forces are easily exhausted. But study makes up its defects, and supplies its wants from abroad. It enlarges the limits of the understanding by foreign assistance, extends its views, multiplies its ideas, and renders them more various, distinct, and lively; by study we are taught to consider truth in various aspects, and different lights; we discover the copiousness of principles, and are enabled to draw from them the remotest consequences.

We come into the world surrounded with a cloud of ignorance, which is increased by the false prejudices of a bad education. By study, the former is dispersed and the latter corrected. It gives rectitude and exactness to our thoughts and reasonings; instructs us how to arrange in due order whatever we have to speak or write; and presents us with the brightest sages of antiquity, as patterns for our conduct; whom, in

this sense, we may well call, with Seneca, the masters and teachers of mankind. By laying before us their judgment and direction, we are made to walk with safety under the direction of such chosen guides, who, after having stood the test of so many ages and nations, and survived the downfall of so many empires, have deserved, with common consent, to be esteemed the sovereign judges of good taste through all succeeding ages, and the most finished models of the highest perfection in literature.

But the usefulness of study is not confined to what we call science; it renders us also more fit for business and employments.

Paulus Emilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not satisfied with making them learn their own tongue by rule, as the manner then was, but he also caused them to be taught Greek. He provided them with masters of all kinds, in grammar, rhetoric, and logic, besides the persons employed to instruct them in the art of war; and as often as possibly he could, he assisted in all their exercises. When he had conquered Perseus, he disdained to cast his eyes upon the immense riches which were found in his treasury; and only permitted his sons, who, as the historian says, were fond of learning, to take the books of that king's library.

The cares of a father so knowing and diligent, were attended with success. He had the good fortune to give Rome a second Scipio Africanus,

the conqueror of Carthage and Numantia, who was no less famous for his wonderful taste in learning and all the sciences, than for his military virtues. This great man had always with him, both at home and abroad, the historian Polybius, and Panetius the philosopher, whom he honoured with particular marks of his friendship. 'No one,' says an historian of Scipio, 'could fill up the vacant hours of business to more advantage than he. Divided betwixt war and peace, he was constantly employed in exposing his body to dangers, or improving his mind by study.' There is reason to believe Cicero means him, when he says he had always the works of Zenophon in his hands; for I question whether that character agrees also with the elder Scipio.

Lucullus found also great advantage in reading good authors, and the study of history. Upon his appearance at the head of an army, his consummate abilities astonished every body. He set out from Rome, says Cicero, with little or no experience in military affairs, and arrived in Asia, an excellent general. His great genius, improved by study of the liberal sciences, served him instead of experience, which one would almost have thought impossible.

Brutus passed part of his nights in learning the art of war from the relations of the campaigns of the most celebrated generals, and thought the time well spent which he employed in reading the historians, especially Polybius, whose works he was found intent upon, but a little time before the famous battle of Pharsalia.

It is easy to imagine, that the particular care

the Romans took to improve the minds of their youth in the latter times of the republic, must naturally give an additional merit and lustre to the great qualifications they otherwise possessed, by enabling them to excel alike in the field and at the bar; and to discharge the employments of the sword and gown with equal success.

Generals themselves sometimes, through want of application to learning, lessen the glory of their victories, by dry, faint, and lifeless relations; and support but ill with their pens, the achievements of their swords. How different is this from Cæsar, Polybius, Zenophon, and Thucydides, who by their lively descriptions, carry the reader into the field of battle, lay before him the reason of the disposition of their troops, and the choice of their ground; point out to him the first onsets and progress of the battle, the inconveniences intervening, and the remedies applied; the inclining of victory to this, or that side, and its cause; and by these different steps lead him, as it were, by the hand to the event.

The same may be said of negotiations, magistracies, offices of civil jurisdiction, commissions; in a word, of all the employments which oblige us either to speak in public or private, to write, or give an account of our administration, to manage others, gain them over, or persuade them. And what employment is there, where almost all these are not necessary?

Nothing is more usual than to hear persons, who have been in the world, and taught by a long course of experience and serious reflection, bitterly complaining of the neglect of their educa-

tion, and their not being brought up to a taste of learning, the use and value of which they begin too late to know. They own that this defect has kept them out of great employments, or left them unequal to those they have filled, or made them sink under their weight.

When, upon certain great occasions, and in places of distinction, we see a young magistrate, improved by learning, draw upon himself the applause of the public, what father would not rejoice to have such a son, and what son, of any tolerable understanding, would not be pleased with such success? All then agree to express their sense of the advantages of learning, and all perceive how capable it is of raising a man to a degree of superiority above his age, and often above his birth also.

But though this study were of no other use than the acquiring a habit of labour, the making application less troublesome, the attaining a steadiness of mind, and conquering our aversions to study, and a sedentary life, or whatever else seems to lay a restraint upon us, it would still be of very great advantage. In reality, it draws us off from idleness and intemperance, and usefully fills up the vacant hours which hang so heavy on many people's hands, and renders that leisure very agreeable, which, without the assistance of literature, is a kind of death, and, in a manner, the grave of a man alive. It enables us to pass a right judgment upon other men's labours, to enter into society with men of understanding, to keep the best company, to have a share in the discourses of the most learned, to furnish out matter for

conversation, without which we must be silent, to render it more agreeable by intermixing facts with reflections, and setting off the one by the other.

Rollin.

OF THE ORIENTAL, THE LATIN, AND THE GREEK
LANGUAGES.

WE Britons in our time have been remarkable borrowers, as our multiform language may sufficiently show. Our terms in polite literature prove, that this came from Greece; our terms in music and painting, that these came from Italy; our phrases in cookery and war, that we learned these from the French; and our phrases in navigation, that we were taught by the Flemings and Low Dutch. These many and very different sources of our language may be the cause why it is so deficient in regularity and analogy. Yet we have this advantage to compensate the defect, that what we want in elegance, we gain in copiousness, in which last respect few languages will be found superior to our own.

Let us pass from ourselves to the nations of the east. The eastern world, from the earliest days, has been at all times the seat of enormous monarchy: on its natives, fair liberty never shed its genial influence. If at any time civil discords arose among them, (and arise there did innumerable) the contest was never about the form of their government (for this was an object of which the combatants had no conception;) it was all from the poor motive of, who should be their

master; whether a Cyrus or an Artaxerxes, a Mahomet or a Mustapha.

Such was their condition; and what was the consequence?—Their ideas became consonant to their servile state, and their words became consonant to their servile ideas. The great distinction for ever in their sight, was that of tyrant and slaye; the most unnatural one conceivable, and the most susceptible of pomp and empty exaggeration. Hence they talked of kings as gods; and of themselves as the meanest and most abject reptiles. Nothing was either great or little in moderation, but every sentiment was heightened by incredible hyperbole. Thus, though they sometimes ascended into the great and magnificent, they as frequently degenerated into the tumid and bombast. The Greeks too of Asia became infected by their neighbours, who were often, at times, not only their neighbours, but their masters; and hence that luxuriance of the Asiatic style, unknown to the chaste eloquence and purity of Athens. But of the Greeks we forbear to speak now, as we shall speak of them more fully, when we have first considered the nature or genius of the Romans.

And what sort of people may we pronounce the Romans?—A nation engaged in wars and commotions, some foreign, some domestic, which for seven hundred years wholly engrossed their thoughts. Hence therefore their language became, like their ideas, copious in all terms expressive of things political, and well adapted to the purposes both of history and popular eloquence. But what was their philosophy?—As a

nation it was none, if we may credit their ablest writers. And hence the unfitness of their language to this subject; a defect which even Cicero is compelled to confess, and more fully makes appear, when he writes philosophy himself, from the number of terms which he is obliged to invent. Virgil seems to have judged the most truly of his countrymen, when, admitting their inferiority in the more elegant arts, he concludes at last with his usual majesty :

Tu regere imperio populos, Romane, memento,
(Hæ tibi erunt artes) pacisque imponere morem,
Parcere subjectis, et debellare superbos.

From considering the Romans, let us pass to the Greeks. The Grecian commonwealths, while they maintained their liberty, were the most heroic confederacy that ever existed. They were the politest, the bravest, and the wisest of men. In the short space of little more than a century, they became such statesmen, warriors, orators, historians, physicians, poets, critics, painters, sculptors, architects, and, last of all, philosophers, that one can hardly help considering that golden period, as a providential event in honour of human nature, to show to what perfection the species might ascend.

Now the language of these Greeks was truly like themselves; it was conformable to their transcendant and universal genius. Where matter so abounded, words followed of course, and those exquisite in every kind, as the ideas for which they stood. And hence it followed, there was not a subject to be found which could not with propriety be expressed in Greek.

Here were words and numbers for the humour of an Aristophanes; for the active elegance of a Philemon or Menander; for the amorous strains of a Mimnermus or Sappho; for the rural lays of a Theocritus or Bion; and for the sublime conceptions of a Sophocles or Homer. The same in prose. Here Isocrates was enabled to display his art, in all the accuracy of periods, and the nice counterpoise of diction. Here Demosthenes found materials for that nervous composition, that manly force of unaffected eloquence, which rushed like a torrent, too impetuous to be withstood.

Who were more different in exhibiting their philosophy, than Xenophon, Plato, and his disciple Aristotle? Different, I say, in their character of composition; for as to their philosophy itself, it was, in reality, the same. Aristotle, strict, methodic, and orderly; subtle in thought; sparing in ornament; with little address to the passions or imagination: but exhibiting the whole with such a pregnant brevity, that in every sentence we seem to read a page. How exquisitely is this all performed in Greek! Let those, who imagine it may be done as well in another language, satisfy themselves, either by attempting to translate him, or by perusing his translations already made by men of learning. On the contrary, when we read either Xenophon or Plato, nothing of this method and strict order appears. The formal and didactic is wholly dropped. Whatever they may teach, it is without professing to be teachers; a train of dialogue and truly polite address, in which, as in a mirror, we behold human life adorned in all its colours of sentiment and manners.

And yet though these differ in this manner from the Stagyrte, how different are they likewise in character from each other;—Plato, copious, figurative, and majestic; intermixing at times the facetious and satiric; enriching his works with tales and fables, and the mystic theology of ancient times. Xenophon, the pattern of perfect simplicity; every where smooth, harmonious, and pure; declining the figurative, the marvellous, and the mystic; ascending but rarely into the sublime; nor then so much trusting to the colours of style, as to the intrinsic dignity of the sentiment itself.

The language, in the meantime in which he and Plato wrote, appears to suit so accurately with the style of both, that when we read either of the two, we cannot help thinking, that it is he alone who has hit its character, and that it could not have appeared so elegant in any other manner.

And thus is the Greek tongue, from its propriety and universality, made for all that is great and all that is beautiful, in every subject, and under every form of writing:

*Graius ingenium, Graius dedit ore rotundo
Musa loqui.*

It were to be wished, that those amongst us, who either write or read with a view to employ their liberal leisure, (for as to such as do either from views more sordid, we leave them, like slaves, to their destined drudgery) it were to be wished, I say, that the liberal (if they have a relish for letters) would inspect the finished models of Grecian literature; that they would not waste those hours, which they cannot recall, upon the

meaner productions of the French and English press; upon that fungous growth of novels and of pamphlets, where, it is to be feared, they rarely find any rational pleasure, and more rarely still any solid improvement.

To be completely skilled in ancient learning is by no means a work of such insuperable pains. The very progress itself is attended with delight, and resembles a journey through some pleasant country where every mile we advance, new charms arise. It is certainly as easy to be a scholar, as a gamester, or many other characters, equally illiberal and low. The same application, the same quantity of habit, will fit us for one as completely as for the other. And as to those who tell us, with an air of seeming wisdom, that it is men, and not books, we must study to become knowing; this I have always remarked, from repeated experience, to be the common consolation and language of dunces. They shelter their ignorance under a few bright examples, whose transcendent abilities, without the common helps, have been sufficient of themselves to great and important ends. But alas!

Decipit exemplar vitiis imitabile—

In truth, each man's understanding when ripened and mature, is a composite of natural capacity, and of superinduced habit. Hence the greatest men will be necessarily those who possess the best capacities, cultivated with the best habits. Hence also moderate capacities, when adorned with valuable science, will far transcend others the most acute by nature, when either neglected, or applied to low and base pur-

poses. And thus, for the honour of culture and good learning, they are able to render a man, if he will take the pains, intrinsically more excellent than his natural superiors. *Harris.*

HOW THE LATIN AND GREEK AUTHORS SHOULD
BE READ.

I SHALL only give you two or three cautions and directions for your reading them, which to some people will look a little odd, but with me they are of great moment, and very necessary to be observed.

The first is, that you would never be persuaded into what they call common-places; which is a way of taking an author to pieces, and ranging him under proper heads, that you may readily find what he has said upon any point, by consulting an alphabet. This practice is of no use but in circumstantialia of time and place, custom and antiquity, and in such instances where facts are to be remembered, not where the brain is to be exercised. In these cases it is of great use: it helps the memory, and serves to keep those things in a sort of order and succession. But, commonplacing the sense of an author is such a stupid undertaking, that if I may be indulged in saying it, they want common sense that practise it. What heaps of this rubbish have I seen! O the pains and labour to record what other people have said, that is taken by those who have nothing to say themselves! You may depend upon it, the writings of these men are never worth the reading; the fancy is cramped, the invention spoiled,

their thoughts on every thing are prevented, if they think at all ; but it is the peculiar happiness of these collectors of sense, that they can write without thinking.

I do most readily agree, that all the bright sparkling thoughts of the ancients, their finest expressions, and noblest sentiments, are to be met with in these transcribers ; but how wretchedly are they brought in, how miserably put together ! indeed, I can compare such productions to nothing but rich pieces of patch-work, sewed together with packthread.

When I see a beautiful building of exact order and proportion taken down, and the different materials laid together by themselves, it puts me in mind of these common-place men. The materials are certainly very good, but they understand not the rules of architecture so well as to form them into just and masterly proportions any more : and yet how beautiful would they stand in another model upon another plan !

For, we must confess the truth : we can say nothing new, at least we can say nothing better than has been said before ; but we may nevertheless make what we say our own. And this is done when we do not trouble ourselves to remember in what page or what book we have read such a passage : but it falls in naturally with the course of our own thoughts, and takes its place in our writings with as much ease, and looks with as good a grace, as it appeared in two thousand years ago.

This is the best way of remembering the ancient authors, when you relish their way of

writing, enter into their thoughts, and imbibe their sense. There is no need of tying ourselves up to an imitation of any of them: much less to copy or transcribe them. For there is room for vast variety of thought and style; as nature is various in her works, and is nature still. Good authors, like the celebrated masters in the several schools of painting, are originals in their way, and different in their manner. And when we can make the same use of the Romans as they did of the Grecians, and habituate ourselves to their way of thinking and writing, we may be equal in rank, though different from them all, and be esteemed as originals as well as they.

And this is what I would have you do. Mix and incorporate with those ancient streams; and though your own wit will be improved and heightened by such a strong infusion, yet the spirit, the thought, the fancy, the expression, which shall flow from your pen, will be entirely your own.

Felton.

MORALS OF THE ANCIENT CLASSICS.

A GREAT advantage of studying the classics is, that from a few of the best of them may be drawn a good system and beautiful collection of sound morals. There, the precepts of a virtuous and happy life are set off in the light and gracefulness of clear and moving expression; and eloquence is meritoriously employed in vindicating and adorning religion. This makes deep impressions on the minds of young gentlemen, and charms them with the love of goodness so engagingly dressed,

and so beautifully commended. The Offices, Cato Major, Tusculan Questions, &c. of Tully, want not much of Epictetus and Antonine in morality, and are much superior in language. Pindar writes in an excellent strain of piety as well as poetry; he carefully wipes off all the aspersions that old fables had thrown upon the deities; and never speaks of things or persons sacred, but with the tenderest caution and reverence. He praises virtue and religion with a generous warmth; and speaks of its eternal rewards with a pious assurance. A notable critic has observed, to the perpetual scandal of this poet, that his chief, if not only excellence, lies in his moral sentences. Indeed Pindar is a great master of this excellence, for which all men of sense will admire him; and at the same time be astonished at that man's honesty who slights such an excellence; and that man's understanding, who cannot discover many more excellencies in him. I remember, in one of his Olympic Odes, in a noble confidence of his own genius, and a just contempt of his vile and malicious adversaries, he compares himself to an eagle, and them to crows: and indeed he soars far above the reach and out of the view of noisy fluttering cavillers. The famous Greek professor, Duport, has made an entertaining and useful collection of Homer's divine and moral sayings, and has with great dexterity compared them with parallel passages out of the inspired writers: by which it appears, that there is no book in the world so like the style of the Holy Bible as Homer. The noble historians abound with moral reflections upon the conduct

of human life; and powerfully instruct both by precepts and examples. They paint vice and villany in horrid colours; and employ all their reason and eloquence to pay due honours to virtue, and render undissembled goodness amiable in the eye of mankind. They express a true reverence for the established religion, and a hearty concern for the prosperous state of their native country.

Xenophon's memorable things of Socrates, is a very instructive and refined system of morality: it goes through all points of duty to God and man, with great clearness of sense and sound notion, and with inexpressible simplicity and purity of language. The great Socrates there discourses in such a manner, as is most proper to engage and persuade all sorts of readers; he argues with the reason of a philosopher, directs with the authority of a lawgiver, and addresses with the familiarities and endearments of a friend.

He made as many improvements in true morality, as could be made by the unassisted strength of human reason: nay, he delivers himself in some places, as if he was enlightened by a ray from heaven. In one of Plato's divine dialogues, Socrates utters a surprising prophecy of a divine person, a true friend and lover of human nature, who was to come into the world to instruct them in the most acceptable way of addressing their prayers to the majesty of God.

I do not wonder when I hear that some prelates of the church have recommended the serious study of Juvenal's moral parts to their clergy. That manly and vigorous author, so perfect a master in

the serious and sublime way of satire, is not unacquainted with any of the excellencies of good writing; but is especially to be admired and valued for his exalted morals. He dissuades from wickedness, and exhorts to goodness, with vehemence of zeal that can scarce be dissembled, and strength of reason that cannot easily be resisted. He does not praise virtue and condemn vice, as one has a favourable, and the other a malignant aspect upon a man's fortune in this world only; but he establishes the unalterable distinctions of good and evil; and builds his doctrine upon the immoveable foundations of God and infinite Providence.

His morals are suited to the nature and dignity of an immortal soul: and, like it, derive their original from heaven.

How sound and serviceable is that wonderful notion in the thirteenth satire, That an inward inclination to do an ill thing is criminal: that a wicked thought stains the mind with guilt, and exposes the offender to the punishment of heaven, though it never ripen into action! A suitable practice would effectually crush the serpent's head, and banish a long and black train of mischiefs and miseries out of the world. What a scene of horror does he disclose, when in the same satire, he opens to our view the wounds and gashes of a wicked conscience! The guilty reader is not only terrified at dreadful cracks and flashes of the heavens, but looks pale and trembles at the thunder and lightning of the poet's awful verse. The notion of true fortitude cannot be better stated than it is in the eighth satire, where

he pressingly exhorts his reader always to prefer his conscience and principles before his life; and not be restrained from doing his duty, or be awed into a compliance with a villainous proposal, even by the presence and command of a barbarous tyrant, or the nearest prospect of death in all the circumstances of cruelty and terror. Must not a professor of Christianity be ashamed of himself for harbouring uncharitable and bloody resentments in his breast, when he reads and considers that invaluable passage against revenge in the above-mentioned thirteenth satire? where he argues against that fierce and fatal passion, from the ignorance and littleness of that mind which is possessed with it; from the honour and generosity of passing by and forgiving injuries: from the example of those wise and mild men, of Chrysippus and Thales, and especially that of Socrates, that undaunted champion and martyr of natural religion; who was so great a proficient in the best philosophy, that he was assured his malicious prosecutors and murderers could do him no hurt; and had not himself the least inclination or rising wish to do them any; who discoursed with that cheerful gravity, and graceful composure, a few moments before he was going to die, as if he had been going to take possession of a kingdom; and drank off the poisonous bowl, as a portion of immortality.

Blackwall.

PECULIAR EXCELLENCE OF THE SPEECHES OF
THE GREEKS AND ROMANS.

BESIDES the other advantages of studying the classical historians, there is one, which gentlemen of birth and fortune, qualified to manage public business, and sit as members in the most august assemblies, have a more considerable share in, than people of meaner condition. The speeches of the great men among the Greeks and Romans deserve their peculiar study and imitation, as being master-pieces of clear reasoning and genuine eloquence: the orators in the classics fairly state their case, and strongly argue it: their remarks are surprising and pertinent, their repartees quick, and their raillery clear and diverting. They are bold, without rashness or insolence; and severe, with good manners and decency. They do justice to their subject, and speak agreeably to the nature of things, and characters of persons. Their sentences are sprightly, and their morals sound. In short, no part of the compositions of the ancients is more finished, more instructive and pleasing, than their orations. Here they seem to exert their choicest abilities, and collect the utmost force of their genius. Their whole histories may be compared to a noble and delicious country, that lies under the favourable eye and perpetual smiles of the heavens, and is every where crowned with pleasure and plenty: but their choice descriptions and speeches seem like some peculiarly fertile and happy spots of ground in that country, on which Nature has poured out her riches with a more liberal hand, and Art has made the utmost

improvements of her bounty. They have taken so much pains, and used such accuracy in the speeches, that the greater pleasure they have given the reader, the more they have exposed themselves to the censure of the critic. The orations are too sublime and elaborate; and those persons to whom they are ascribed, could not at those times compose or speak them. It is allowed, that they might not deliver themselves in that exact number and collection of words, which the historians have so curiously laid together; but it scarce can be denied, but the great men in history had frequent occasions of speaking in public; and it is probable, that many times they did actually speak to the same purpose. Fabius Maximus and Scipio, Cæsar and Cato, were capable of making as good speeches as Livy or Sallust; and Pericles was an orator no ways inferior to Thucydides. When the reason of the thing will allow that there was time and room for premeditation, there is no question but many of those admirable men in history spoke as well as they are represented by those able and eloquent writers.

Blackwall.

ON THE ART OF ELOQUENCE.

ELOQUENCE is no other than a species of poetry, applied to the particular end of persuasion. For persuasion can only be affected by rousing the passions of the soul; and these are only to be moved by force impressed on the imagination, assuming the appearance of truth, which is the essential nature of poetical compositions. Thus

the lord Verulam: 'In all persuasions that are wrought by eloquence, and other impressions of a like nature, which paint and disguise the true appearance of things, the chief recommendation unto reason is from imagination.' And the judicious Strabo, consistently with this theory, tells us that, in fact, the oratorical elocution was but an imitation of the poetical. This appeared first, and was approved: they who imitated, took off the measures, but still preserved all the other parts of poetry in their writings. Such were Cadmus the Milesian, Pherecydes and Hecatæus. Their followers then took something more from what was left, and at length elocution descended into the prose which is now among us.

Thus as the passions must have an apparent object of good or evil offered by the imagination in order to excite them; so eloquence must offer apparent evidence ere it can be received and acquiesced in: for the mind cannot embrace known falsehood: so that very opinion which eloquence instils, should be the pure result of rational conviction, and received by the mind as truth.

As eloquence is of a vague, unsteady nature, merely relative to the imaginations and passions of mankind; so there must be several orders or degrees of it, subordinate to each other in dignity, yet each perfect in their kind. The common end of each is persuasion; the means are different, according to the various capacities, fancies, and affections of those whom the artist attempts to persuade. The pathetic orator, who throws a congregation of enthusiasts into tears and groanings, would raise affections of a very

different nature, should he attempt to proselyte an English parliament. As, on the other hand, the finest speaker that ever commanded the house, would in vain point the thunder of his eloquence on a Quaker-meeting. So again with regard to the oratory (it may be called so) of the bar, at a country assize (for the higher courts of justice admit not eloquence) it is easy to observe, what a different turn the learned counsel takes, in addressing himself to the judge or jury. He is well aware, that what passes with the one for argument of proof, would be derided by the other as pasteboard declamation. This difference in the kind, with respect to the eloquence of the pulpit, is no less remarkable in different countries. Thus the very agreeable and sensible Voltaire observes, that in France (where reasoning has little connexion with religion) a sermon is a long declamation, spoken with rapture and enthusiasm. That in Italy (where taste and virtue give a tincture to superstition itself) a sermon is a kind of devotional comedy. That in England (where religion submits to reason) it is a solid dissertation, sometimes a dry one, which is read to the congregation without action or elocution. And he justly concludes, that the discourse which raiseth a French audience to the highest pitch of devotion, would throw an English one into a fit of laughter.

Browne.

THE ART OF ELOQUENCE RARELY ATTAINED.

In ancient times, no work of genius was thought to require so great parts and capacity, as the speaking in public; and some eminent writers have pronounced the talents even of a great poet or philosopher, to be of an inferior nature to those requisite for such an undertaking. Greece and Rome produced, each of them, but one accomplished orator; and whatever praises the other celebrated speakers might merit, they were still esteemed much inferior to these great models of eloquence. It is observed, that the ancient critics could scarce find two orators, in any age, who deserved to be placed precisely in the same rank, and possessed the same degree of merit, Calvus, Cælius, Curio, Hortensius, Cæsar, rose one above another; but the greatest of that age was inferior to Cicero, the most eloquent speaker who had ever appeared in Rome. Those of fine taste, however, pronounced this judgment of the Roman orator, as well as of the Grecian, that both of them surpassed in eloquence all that had ever appeared; but that they were far from reaching the perfection of their art, which was infinite, and not only exceeded human force to attain, but human imagination to conceive. Cicero declares himself dissatisfied with his own performances; nay even with those of Demosthenes: *Ita sunt avidæ et capaces meæ aures*, says he, *et semper aliquid immensum, infinitumque desiderant.*

This single circumstance is sufficient to make us apprehend the wide difference betwixt ancient and modern eloquence, and let us see how much

the latter is inferior to the former. Of all the polite and learned nations, Britain alone possesses a popular government, or admits into the legislature such numerous assemblies, as can be supposed to lie under the dominion of eloquence. But what has Britain to boast of in this particular? In enumerating all the great men who have done honour to our country, we exult in our poets and philosophers. But what orators are ever mentioned? Or where are the monuments of their genius to be met with? There are found indeed, in our histories, the names of several who directed the resolutions of our parliament. But neither themselves nor others have taken the pains to preserve their speeches; and the authority which they possessed seems to have been more owing to their experience, wisdom, or power, than their talents for oratory. At present there are about half a dozen speakers in the two houses, who, in the judgment of the public, have reached very near the same pitch of eloquence; and no man pretends to give any one the preference to the rest. This seems to me a certain proof, that none of them have attained much beyond a mediocrity in their art; and that the species of eloquence which they aspire to, gives no exercise to the sublimer faculties of the mind, but may be reached by ordinary talents and slight application. A hundred cabinet-makers in London can work a table or a chair equally well; but no one poet can write verses with such spirit and elegance as Mr. Pope.

Hume.

WHY THE ART OF ELOQUENCE DOES NOT
FLOURISH IN ENGLAND.

THERE are some circumstances, I confess, in the English temper and genius, which are disadvantageous to the progress of eloquence, and render all attempts of that kind more dangerous and difficult among them than among any other nation. The English are conspicuous for good sense, which makes them very jealous of any attempts to deceive them by the flowers of rhetoric and elocution. They are also peculiarly modest, which makes them consider it as a piece of arrogance to offer any thing but reason to public assemblies, or attempt to guide them by passion or fancy. I may perhaps be allowed to add, that the people in general are not remarkable for delicacy of taste, or for sensibility to the charms of the muses. Their musical parts, to use the expression of a noble author, are but indifferent. Hence their comic poets, to move them, must have recourse to obscenity; their tragic poets, to blood and slaughter: and hence their orators, being deprived of any such resource, have abandoned altogether the hopes of moving them, and have confined themselves to plain argument and reasoning.

These circumstances, joined to particular accidents, may, perhaps, have retarded the growth of eloquence in this kingdom, but will not be able to prevent its success, if ever it appears amongst us; and one may safely pronounce, that this is a field in which the most flourishing laurels may yet be gathered, if any youth of accomplish-

ed genius, thoroughly acquainted with all the polite arts, and not ignorant of public business, should appear in parliament and accustom our ears to an eloquence more commanding and pathetic.

Hume.

HOW DEMOSTHENES ACQUIRED THE ART OF
ELOQUENCE.

DEMOSTHENES, having lost his father at the age of seven years, and falling into the hands of selfish and avaricious guardians who were wholly bent upon plundering his estate, was not educated with the care which so excellent a genius as his deserved: not to mention, that the delicacy of his constitution, his ill state of health, and the excessive fondness of his mother, did not allow his masters to urge him in regard to his studies.

Demosthenes, hearing them one day speak of a famous cause that was to be pleaded, and which made a great noise in the city, importuned them very much to carry him with them to the bar, in order to hear the pleadings. The orator, whose name was Cablistratus, was heard with great attention; and having been very successful, was conducted home, in a very ceremonious manner, amidst a crowd of illustrious citizens, who expressed the highest satisfaction. Demosthenes was strongly affected with the honours which were paid to the orator, and still more with the absolute and despotic power which eloquence has over the mind. Demosthenes himself was sensible of its force; and unable to resist its charms, he from that day devoted himself entirely to it, and

immediately laid aside every other pleasure and study.

Isocrates's school, which formed so many great orators, was at that time the most famous in Athens. But whether the sordid avarice of Demosthenes's tutors hindered him from improving under a master who made his pupils pay very dear for their instruction, or whether the gentle or calm eloquence of Isocrates was not then suitable to his taste, he was placed under Isæus, whose eloquence was forcible and vehement. He found, however, an opportunity to procure the precepts of rhetoric, as taught by Isocrates. Plato indeed contributed most to the forming of Demosthenes. And we plainly discover the noble and sublime style of the master, in the writings of the pupil.

His first essay of eloquence was against his guardians, whom he obliged to restore part of his fortune. Encouraged by his good success, he ventured to speak before the people; but he acquitted himself very ill on that occasion. Demosthenes had a faint voice, stammered in his speech, and had a very short breath; and yet his periods were so long that he was often obliged to pause in order to take breath. He therefore was hissed by the whole audience, and thereupon went home quite dejected, and determined to abandon forever a profession to which he imagined himself unequal. But one of his hearers, who perceived an excellent genius amidst his faults, and an eloquence which came very near that of Pericles, encouraged him, by the strong remonstrances he made, and the salutary advice he gave him.

He therefore appeared a second time before

the people, but with no better success than before.

As he was going home with downcast eyes, and full of confusion, he was met by his friend Satyrus, one of the best actors of the age; who, being informed of the cause of his chagrin, told Demosthenes, that the misfortune was not without remedy, nor so desperate as he imagined. He desired Demosthenes only to repeat some of Euripides or Sophocles's verses to him, which he immediately did: Satyrus repeated them after him, and gave them quite another grace, by the tone of voice, the gesture, and vivacity with which he spoke them; so that Demosthenes observed they had quite a different effect. This made him sensible of what he wanted, and he applied himself to the attainment of it.

His endeavours to correct the natural impediment in his speech, and to perfect himself in utterance, of the value of which his friend had made him so sensible, seemed almost incredible; and to demonstrate, that indefatigable industry can overcome all difficulties. He stammered to such a degree, that he could not even pronounce certain letters; and among others, that which began the name of the art he studied; and his breath was so short, that he could not utter a whole period without stopping. However Demosthenes overcame all these obstacles, by putting little pebbles into his mouth, and then repeating several verses, one after another, without taking breath; and this even when he walked, and ascended very craggy and steep places: so that he at last could pronounce all the letters without

hesitating, and speak the longest periods without once taking breath. But this was not all, for he used to go to the sea-shore and speak his orations when the weather was most boisterous, in order to prepare himself, by the confused noise of the waves, for the uproar of the people, and the tumultuous cries of assemblies. He had a large mirror, which was his master for action; and before this he used to declaim, before he spoke in public. He was well paid for his trouble, since by this method he carried the art of declaiming to the highest perfection of which it was capable.

His application to study, in other respects, was equal to the pains he took to conquer his natural defects. He had a closet made under ground, that he might be remote from noise and disturbance; and this was to be seen in Plutarch's time. There he shut himself up for months together, and had half his head shaved, on purpose that he might be kept from going abroad. It was there he composed by the light of a small lamp, those excellent harangues, which smelt, as his enemies gave out, of the oil; to insinuate they were too much laboured. 'Tis very plain, replied he, yours did not cost you so much trouble. He was a very early riser, and used to be under great concern, when any artificer got to work before him. We may judge of his endeavours, to perfect himself in every kind of learning, by the pains he took in copying Thucydides's history no less than eight times, with his own hand, in order to make his style more familiar to him.

Rollin.

HOW THE ART OF ELOQUENCE WAS ACQUIRED BY
CICERO.

CICERO was born with a very fine genius, and had likewise the best education, in which he was more happy than Demosthenes. His father took particular care of it, and spared nothing to cultivate his talents. It appears that the famous Crassus, whom he so often mentions in his works, was pleased to direct the plan of his studies, and assigned him such preceptors as were capable of assisting him in forming Cicero. The poet Archias implanted in him very early, the elements of taste for polite literature; which Cicero himself tells us, in the eloquent oration he made in defence of his master.

No child ever discovered more ardour for study, than Cicero. Children were at that time taught by none but Greeks; and he performed such things in their language, as deserve to be taken notice of. Plotius was the first who altered that custom, and taught in Latin. He was a Gaul, and had a very famous school. People sent their children to it, from all parts, and those of the best taste approved his method very much. Cicero was excessively desirous of hearing such a master; but those who had the chief management of his education and studies, did not think proper to gratify him, because that method of teaching, which was not practised or heard of till then, appeared to the magistrates a dangerous innovation; and the censors, of whom Crassus was one, made a decree to prohibit it, without giving any other reason, but that the custom was contrary to

the practice established by their ancestors. Crassus, or rather Cicero in his name, endeavours to justify this decree in the best manner he could, which had given offence to people of the best understanding ; and he hints, that the new plan itself was not so much condemned as the method the masters took in teaching it. And indeed this plan prevailed at last, and people were sensible of the benefit and advantages which accrued from it, as Suetonius informs us, who has preserved Cicero's epistle wherein he speaks of Plotius, the censor's order, and the decree of the senate.

In the mean time Cicero made a great progress under his masters. And indeed he had such a genius as Plato wished a pupil ; a strong thirst for learning, a mind fit for sciences, and that took in all things. Poetry was one of his first passions, and it is related that he succeeded tolerably well in it. From his infant years he distinguished himself in so remarkable a manner among those of his own age, that the parents of his school-fellows hearing of his extraordinary genius, came on purpose to school to be eye-witnesses of it, and were charmed with what they saw and heard. His merit must have been attended with great modesty, since his companions were the first who proclaimed it, and paid him such honours, as raised the jealousy of some of their parents.

At sixteen, which was the time youth were allowed to wear the *toga virilis*, or manly gown, Cicero's studies became more serious. It was a custom then at Rome, for the father or next relation of a youth, who had attained the age we are now speaking of, and designed for the bar, to

present him to one of the most celebrated orators, and put him under his protection. After this, the young man devoted himself to his patron in a particular manner; went to hear him plead, consulted him about his studies, and did nothing without his advice. Being thus accustomed betimes, to breathe, as it were, the air of the bar, which is the best school for a young lawyer, and as he was the disciple of the greatest masters, and forming the most finished models, he was soon able to imitate them.

Cicero himself tells us, this was his custom, and that he was a diligent hearer of the ablest orators in Rome. He devoted several hours every day to reading and composition; and it is very probable, that what he makes Crassus say, in his books *de Oratore*, he himself had practiced in his youth; that is, he translated the finest pieces of the Greek orators into Latin, in order to imbibe their style and genius.

He did not confine himself barely to the study of eloquence; for that of the law appeared to him one of the most necessary, and he devoted himself to it with uncommon application. He likewise made himself perfectly master of philosophy in all its branches; and he proves, in several places, that it contributed infinitely more than rhetoric towards making him an orator. He had the best philosophers of the age for his masters.

Cicero did not begin to plead till he was about six and twenty. The troubles of the state prevented him from attempting it sooner. His first essays were so many master-pieces, and they immediately gained him a reputation almost equal

to that of the oldest lawyers. His defence of Sextius Roscius, and especially the part relating to the punishment of parricides, had extraordinary success, and gained him great applause ; and so much the more, as none else had courage enough to undertake the cause, on account of the exorbitant credit of Chrysogonus, freed man to Sylla the dictator, whose power in the commonwealth was at that time unlimited.

The sensible pleasure his rising reputation gave him, was allayed by the ill state of his health. His constitution was very tender ; the drudgery of the bar, together with his warm and vehement manner of writing and speaking, made people fear he would sink under the weight ; and all his friends and the physicians enjoined him silence and retirement. It was a kind of death to him to renounce wholly the pleasing hopes of glory, which the bar seemed to offer. He thought it would be enough to soften a little the vehemence of his style and pronounciation, and that a voyage might restore his health. And accordingly he set out for Asia. Some indeed imagined a political reason made his absence necessary, in order that he might avoid the consequences of Chrysogonus's resentment.

He took Athens in his way, and continued there about six months. It is easy to judge, how one who was so fond of study, employed that time, in a city which was still looked upon as the seat of the most refined learning, and most solid philosophy. From Athens he went to Asia, where he consulted all the able professors of eloquence he could meet with. And not contented with all

the treasures he had amassed there, he proceeded to Rhodes, purposely to hear the celebrated Molo. Though he had already acquired great reputation among the lawyers of Rome, he was not in the least ashamed of taking new lessons under him, and of becoming his disciple a second time. But he had no reason to repent it ; for this great master, taking him again under his tuition, corrected what was still vicious in his style ; and completely retrenched that excessive redundancy, which like a river that overflowed its banks, had neither measure nor boundaries.

Cicero returned to Rome after two years absence, not only more accomplished, but almost a new man. He had acquired a sweeter voice, his style was become more correct, and less verbose ; and even his body was grown more robust. He found two orators at Rome, who had gained great reputation, and whom he much desired to equal ; these were Cotta and Hortensius, but especially the latter, who was very near of the same age with himself, and whose manner of writing bore a near resemblance to his own. It is not an idle curiosity in young men designed for the bar, to see those two great orators contending for prizes, like two wrestlers, and disputing for victory with one another, during several years, through a noble emulation. I shall here relate a part of what Cicero tells us on that subject.

Hortensius wanted none of those qualifications, either natural or acquired, which form the great orator. He had a lively genius, an inconceivable passion for study, a large extent of knowledge, a prodigious memory, and so perfect a manner of

pronunciation, that the most celebrated actors of his time, went on purpose to hear him, in order to form themselves by his example for gesture and declamation. Thus he made a shining figure at the bar, and acquired great reputation.

But there being nothing further to animate his ambition, after he was raised to the consulship, and desirous of a more happy way of life, as he imagined, or at least a more easy one, with the great possessions he had acquired, he began to grow indolent, and abated very much of the warmth he had always entertained for study from his childhood. There was some difference in his manner of pleading, the first, second, and third years after his consulship; but this was scarcely perceivable; and none but the learned could observe it: as happens to pictures, the brightness of whose colours decay insensibly. This declension increased with his years, and when his fire and vivacity left him, he grew every day more unlike himself.

Cicero, however, redoubling his efforts, made a very great progress, endeavouring to come up with his rival, and even outstrip him, if possible, in that noble career of glory, where pleaders are allowed to dispute the palm with their best friends. A new species of eloquence, beautiful as well as energetic, which he introduced at the bar, drew people's eyes upon him, and made him the object of public admiration. He himself gives an excellent picture of this, but in a curious and delicate manner; by observing what was wanting in others, and showing by that means what was most admired in himself. I shall transcribe the

whole passage, because youth may therein see, all the parts which form this great orator.

‘No person at that time,’ says Cicero, ‘made polite literature his particular study, without which there is no perfect eloquence: no one studied philosophy thoroughly, which alone teaches us, at one and the same time, to live and speak well: no one learned the civil law, which is absolutely necessary for an orator, to enable him to plead well in private causes, and form a true judgment in public affairs: there was no person well skilled in the Roman history, or able to make a proper use of it in pleading: no one could raise a cheerfulness in the judges, and unruffle them, as it were, by seasonable railleries after having vigorously pushed his adversary by the strength and solidity of his arguments: no one had the art of transferring or converting the circumstance of a private affair into a common or general one; no person could sometimes depart from his subject by prudent digressions, to throw in the agreeable into his discourse: in fine, no person could incline the judges sometimes to anger, sometimes to compassion; and inspire them with whatever sentiments he pleased, wherein, however, the principal merit of an orator consists.’

Cicero’s great success roused Hortensius from his lethargy, especially when he saw him promoted to the consulate: fearing, no doubt, that now he was equal to him in dignity, he would surpass him in merit. They afterwards pleaded together for twelve years, lived in great unity, and had an

esteem for one another, each exalting the other much above himself. But the public gave the preference to Cicero without hesitation.

The latter orator tells us the reason why Hortensius was more agreeable to the public in his youth, than in his advanced years. He gave into a florid kind of eloquence, enriched with happy expressions; a great beauty and delicacy of thought, which was often more shining than solid; an uncommon correctness, justness, and elegance. His discourses thus, laboured with infinite care and art, supported by a musical voice, an agreeable action, and an exquisite utterance, were extremely pleasing in a young man, and at first engrossed the applause of all men. But afterwards this kind of gay eloquence became unseasonable, because the weight of the public employments he had passed through, and the maturity of his years, required something more grave and serious. He was always the same orator, had always the same style, but not the same success. Besides as his ardour for study was very much abated, and he did not take the same pains as formerly, the thoughts which till then had brightened his pieces, having no longer their former embellishment, but appearing with a negligent air, lost most of their splendour, and by that means made the orator sink very much in his reputation. *Rollin.*

THE RISE AND PROGRESS OF CRITICISM.

ANCIENT Greece, in its happy days, was the seat of liberty, of sciences, and of arts. In this fair region, fertile of wit, the epic writers came first; then the lyric; then the tragic; and, lastly, the historians, the comic writers, and the orators; each in their turns delighting whole multitudes, and commanding the attention and admiration of all. Now, when wise and thinking men, the subtle investigators of principles and causes, observed the wonderful effect of these works upon the human mind, they were prompted to inquire whence this should proceed; for that it should happen merely from chance, they could not well believe.

Here therefore we have the rise and origin of criticism, which in its beginning was 'a deep and philosophical search into the primary laws and elements of good writing, as far as they could be collected from the most approved performances.'

In this contemplation of authors, the first critics not only attended to the powers and different species of words; the force of numerous composition, whether in prose or verse; the aptitude of its various kinds to different subjects; but they further considered that, which is the basis of all, that is to say, in other words, the meaning of the sense. This led them at once into the most curious of subjects; the nature of man in general, the different characters of men, as they differ in rank or age; their reason and their passions; how the one was to be persuaded, the others to be raised

or calmed ; the places or repositories to which we may recur, when we want proper matter for any of these purposes. Besides all this, they studied sentiments and manners ; what constitutes a work, what, a whole and parts ; what, the essence of probable, and even of natural fiction, as contributing to constitute a just dramatic fable.

Harris.

ADVICE TO A BEGINNER IN THE ART OF
CRITICISM.

If I might advise a beginner in this elegant pursuit, it should be, as far as possible, to recur for principles to the most plain and simple truths, and to extend every theorem, as he advances, to its utmost latitude, so as to make it suit, and include, the greatest number of possible cases.

I would advise him further, to avoid subtle and far-fetched refinement, which as it is for the most part averse to perspicuity and truth, may serve to make an able sophist, but never an able critic.

A word more—I would advise a young critic, in his contemplations, to turn his eye rather to the praise-worthy than the blamable ; that is, to investigate the cause of praise, rather than the causes of blame. For though an uninformed beginner may, in a single instance happen to blame properly, it is more than probable, that in the next he may fail, and incur the censure passed upon the criticising cobbler, *Ne sutor ultra crepidam.*

Harris.

CRITICISM, AN ALLEGORY.

CRITICISM was the eldest daughter of Labour and of Truth ; she was, at her birth, committed to the care of Justice, and brought up by her in the palace of Wisdom. Being soon distinguished by the celestials, for her uncommon qualities, she was appointed the governess of Fancy, and empowered to beat time to the choras of the Muses, when they sung before the throne of Jupiter.

When the Muses condescended to visit this lower world, they came accompanied by Criticism, to whom, upon her descent from her native regions, Justice gave a sceptre, to be carried aloft in her right hand, one end of which was tinged with ambrosia, and inwreathed with a golden foliage of amaranths and bays ; the other end was encircled with cypress and poppies, and dipped in the waters of oblivion. In her left hand she bore an unextinguishable torch, manufactured by Labour, and lighted by Truth, of which it was the particular quality immediately to show every thing in its true form, however it might be disguised to common eyes. Whatever Art could complicate, or Folly could confound, was, upon the first gleam of the torch of Truth, exhibited in its distinct parts and original simplicity ; it darted through the labyrinths of sophistry, and showed at once all the absurdities to which they served for refuge ; it pierced through the robes which Rhetoric often sold to Falsehood, and detected the disproportion of parts, which artificial veils had been contrived to cover.

Thus furnished for the execution of her office,

Criticism came down to survey the performances of those who professed themselves the votaries of the Muses. Whatever was brought before her, she beheld by the steady light of the torch of Truth ; and when her examination had convinced her, that the laws of just writing had been observed, she touched it with the amaranthine end of the sceptre, and consigned it over to immortality.

But it more frequently happened, that in the works which required her inspection, there was some imposture attempted : that false colours were laboriously laid ; that some secret inequality was found between the words and sentiments, or some dissimilitude of the ideas and the original objects ; that incongruities were linked together, or that some parts were of no use but to enlarge the appearance of the whole, without contributing to its beauty, solidity, or usefulness.

Wherever such discoveries were made, and they were made wherever these faults were committed, Criticism refused the torch which conferred the sanction of immortality, and when the errors were frequent and gross, reversed the sceptre, and let drops of Lethe distil from the poppies and cypress a fatal mildew, which immediately began to waste the work away, till it was at last totally destroyed.

There were some compositions brought to the test, in which when the strongest light was thrown upon them, their beauties and faults appeared so equally mingled, that Criticism stood with her sceptre poised in her hand, in doubt whether to shed lethe or ambrosia upon them. These at last

increased to so great number, that she was weary of attending such doubtful claims, and, for fear of using improperly the sceptre of Justice, referred the cause to be considered by Time.

The proceedings of Time, though very dilatory, were, some few caprices excepted, conformable to Justice; and many who thought themselves secure by a short forbearance, have sunk under his scythe as they were posting down with their volumes in triumph to futurity. It was observable that some were destroyed by little and little, and others crushed for ever by a single blow.

Criticism having long kept her eye fixed steadily upon Time, was at last so well satisfied with his conduct, that she withdrew from the earth with her patroness Astrea, and left Prejudice and False Taste to ravage at large as the associates of Fraud and Mischief; contenting herself thenceforth to shed her influence from afar upon some select minds, fitted for its reception by learning and by virtue.

Before her departure she broke her sceptre, of which the shivers that form the ambrosial end, were caught up by Flattery, and those that had been infected with the waters of Lethe were, with equal haste, seized by Malevolence. The followers of Flattery, to whom she distributed her part of the sceptre, neither had nor desired light, but touched indiscriminately whatever Power or Interest happened to exhibit. The companions of Malevolence were supplied by the Furies with a torch, which had this quality peculiar to infernal lustre, that its light fell only upon faults.

No light, but rather darkness visible
Serv'd only to discover sights of wo.

With these fragments of authority, the slaves of Flattery or Malevolence marched out, at the command of their mistresses, to confer immortality or condemn to oblivion. But the sceptre had now lost its power; and Time passes his sentence at leisure, without any regard to their determinations.

Johnson.

OF THE ORIGIN OF POETRY.

THE Greeks, ever fond of attributing to their own nation the invention of all sciences and arts, have ascribed the origin of poetry to Orpheus, Linus, and Musæus. There were, perhaps, such persons as these, who were the first distinguished bards in the Grecian countries. But long before such names were heard of, and among nations where they were never known, poetry existed. It is a great error to imagine that poetry and music are arts which belong only to polished nations. They have their foundation in the nature of man, and belong to all nations, and to all ages; though, like other arts founded in nature, they have been more cultivated, and from a concurrence of favourable circumstances, carried to greater perfection in some countries than in others. In order to explore the rise of poetry, we must have recourse to the deserts and the wilds; we must go back to the age of hunters and of shepherds; to the highest antiquity, and to the simplest form of manners among mankind.

It has been often said, that the concurring voice of all antiquity affirms, that poetry is older than prose. But in what sense this seemingly strange paradox holds true, has not always been well understood. There never, certainly, was any period of society in which men conversed together in poetical numbers. It was in very humble and scanty prose, as we may easily believe, that the first tribes carried on intercourse among themselves, relating to the wants and necessities of life. But from the very beginning of society, there were occasions on which they met together for feasts, sacrifices, and public assemblies; and on all such occasions, it is well known, that music, song and dance, made their principal entertainment. It is chiefly in America, that we have had the opportunity of being made acquainted with men in their savage state. We learn from the particular and concurring accounts of travellers, that among all the nations of that vast continent, especially among all the northern tribes, with whom we have had most intercourse, music and song, are, at all their meetings, carried on with an incredible degree of enthusiasm; that the chiefs of the tribe are those who signalize themselves most on such occasions; that it is in songs they celebrate their religious rites; that, by these, they lament their public and private calamities, the death of friends, or the loss of warriors; express their joy on their victories; celebrate the great actions of their nation and their heroes; excite each other to perform brave exploits in war, or to suffer death and torments with unshaken constancy.

Here then we see the first beginnings of poetic composition, in those rude effusions, which the enthusiasm of fancy or passion suggested to untaught men, when roused by interesting events, and by their meeting together in public assemblies. Two particulars would early distinguish this language of song from that in which they conversed on the common occurrences of life: namely, an unusual arrangement of words, and the employment of bold figures of speech. It would invert words, or change them from that order in which they are commonly placed, to that which most suited the train in which they rose in the speaker's imagination: or which was most accommodated to the cadence of the passion by which he was moved. Under the influence too of any strong emotion, objects do not appear to us such as they really are, but such as passion makes us see them. We magnify and exaggerate; we seek to interest all others in what causes our emotion; we compare the least things to the greatest; we call upon the absent as well as the present, and even address ourselves to things inanimate. Hence, in congruity with those various movements of the mind, arise those turns of expressions, which we now distinguish by the learned names of hyperbole, *prosopopœia*, simile, &c. but which are no other than the native original language of poetry among the most barbarous nations.

Man is both a poet, and a musician, by nature. The same impulse which prompted the enthusiastic poetic style, prompted a certain melody, or modulation of sound, suited to the emotions of joy or

grief, of admiration, love, or anger. There is a power in sound, which, partly from nature, partly from habit and association, makes such pathetic impressions upon the fancy, as delight even the most wild barbarians. Music and poetry, therefore, had the same rise; they were prompted by the same occasions; they were united in song; and, as long as they continued united, they tended, without doubt, mutually to heighten and exalt each other's power. The first poets sung their own verses: and hence the beginning of what we call versification, or words arranged in a more artful manner than prose, so as to be suited to some tune or melody. The liberty of transposition, or inversion, which the poetic style, as I observed, would naturally assume, made it easier to form the words into some sort of numbers that fell in with the music of the song. Very harsh and uncouth, we may easily believe, these numbers would be at first. But the pleasure was felt; it was studied; and versification, by degrees, passed into an art. *Blair.*

OF THE RISE OF POETRY AMONG THE ROMANS.

THE Romans, in the infancy of their fate, were entirely rude and unpolished. They came from shepherds; they were increased from the refuse of the nations around them; and their manners agreed with their original. As they lived wholly on tilling their ground at home, or on plunder from their neighbours, war was their business, and agriculture the chief art they followed. Long

after this, when they had spread their conquests over a great part of Italy, and began to make a considerable figure in the world ;—even their great men retained a roughness, which they raised into a virtue, by calling it Roman spirit ; and which might often much better have been called Roman Barbarity. It seems to me, that there was more of austerity than justice, and more of insolence than courage, in some of their most celebrated actions. However that be, this is certain, that they were at first a nation of soldiers and husbandmen : roughness was long an applauded character among them ; and a sort of rusticity reigned, even in their senate-house.

In a nation originally of such a temper as this, taken up almost always in extending their territories, very often in settling the balance of power among themselves, and not unfrequently both these at the same time, it was long before the politer arts made any appearance ; and very long before they took root or flourished to any degree. Poetry was the first that did so ; but such a poetry, as one might expect among a warlike, busied, unpolished people.

Not to inquire about the songs of triumph, mentioned even in Romulus's time, there was certainly something of poetry among them in the next reign under Numa : a prince, who pretended to converse with the Muses, as well as with Egeria ; and who might possibly himself have made the verses which the Salian priests sung in his time. Pythagoras, either in the same reign, or if you please some time after, gave the Romans a tincture of poetry as well as of philosophy ; for

Cicero assures us, that the Pythagoreans made great use of poetry and music: and probably they, like our old Druids, delivered most of their precepts in verse. Indeed the chief employment of poetry, in that and the following ages, among the Romans, was of a religious kind. Their very prayers, and perhaps their whole liturgy, was poetical. They had also a sort of prophetic or sacred writers, who seem to have written generally in verse; and were so numerous, that there were above two thousand of their volumes remaining even to Augustus's time. They had a kind of plays too, in these early times, derived from what they had seen of the Tuscan actors, when sent for to Rome to expiate a plague that raged in the city. These seem to have been either like our dumb-shows, or else a kind of extempore farces; a thing to this day a good deal in use all over Italy, and in Tuscany. In a more particular manner add to these, that extempore kind of jesting dialogues begun at their harvest and vintage feasts: and carried on so rudely and abusively afterwards, as to occasion a very severe law to restrain their licentiousness—and those lovers of poetry and good eating, who seem to have attended the tables of the richer sort, much like the old provincial poets, or our own British bards, and sang there, to some instrument of music, the achievements of their ancestors, and the noble deeds of those who had gone before them, to inflame others to follow their great examples.

The names of almost all these poets sleep in peace with all their works; and, if we may take the word of the other Roman writers of a better

age, it is no great loss to us. One of their best poets represents them as very obscure and very contemptible; one of their best historians avoids quoting them, as too barbarous for politer ears: and one of their most judicious emperors ordered the greatest part of their writings to be burnt, that the world might be troubled with them no longer.

All these poets therefore may very well be dropped in the account, there being nothing remaining of their works; and probably no merit to be found in them, if they had remained. And so we may date the beginning of the Roman poetry from Livius Andronicus, the first of their poets of whom any thing does remain to us; and from whom the Romans themselves seem to have dated the beginning of their poetry, even in the Augustan age.

The first kind of poetry that was followed with any success among the Romans, was that for the stage. They were a very religious people; and stage plays in those times made no inconsiderable part in their public devotions; it is hence, perhaps, that the greatest number of their oldest poets, of whom we have any remains, and indeed almost all of them, are dramatic poets. *Spence.*

THE BUSINESS AND QUALIFICATIONS OF A POET.

‘WHEREVER I went, I found that poetry was considered as the highest learning, and regarded with a veneration somewhat approaching to that which man would pay to the angelic nature. And

it yet fills me with wonder, that, in almost all countries, the most ancient poets are considered as the best: whether it be that every other kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent which it received by accident at first: or whether, as the province of poetry is to describe nature and passion, which are always the same, the first writers took possession of the most striking objects for description, and the most probable occurrences for fiction, and left nothing to those that followed them, but transcriptions of the same events, and new combinations of the same images. Whatever be the reason, it is commonly observed, that the early writers are in possession of nature, and their followers of art: that the first excel in strength and invention, and the latter in elegance and refinement.

‘I was desirous to add my name to this illustrious fraternity. I read all the poets of Persia and Arabia, and was able to repeat by memory the volumes that are suspended in the mosque of Mecca. But I soon found that no man was ever great by imitation. My desire of excellence impelled me to transfer my attention to nature and to life. Nature was to be my subject, and men to be my auditors: I could never describe what I had not seen: I could not hope to move those with delight or terror, whose interests and opinions I did not understand.

‘Being now resolved to be a poet, I saw every thing with a new purpose; my sphere of atten-

tion was suddenly magnified ; no kind of knowledge was to be overlooked. I ranged mountains and deserts for images and resemblances, and pictured upon my mind every tree of the forest and flower of the valley. I observed with equal care the crags of the rock, and the pinnacles of the palace. Sometimes I wandered along the mazes of the rivulet, and sometimes watched the changes of the summer clouds. To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination : he must be conversant with all that is awfully vast, or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, the meteors of the sky, must all concur to store his mind with inexhaustible variety : for every idea is useful for the enforcement or decoration of moral or religious truth : and he who knows most will have most power of diversifying his scenes, and of gratifying his reader with remote allusions and unexpected instruction.

‘All the appearances of nature I was therefore careful to study, and every country which I have surveyed has contributed something to my poetical powers.’

‘In so wide a survey,’ said the prince, ‘you must surely have left much unobserved. I have lived, till now, within the circuit of these mountains, and yet cannot walk abroad without the sight of something which I never beheld before, or never heeded.’

‘The business of a poet,’ said Imlac, ‘is to examine, not the individual, but the species, to remark general properties and large appearances :

he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature such prominent and striking features as recall the original to every mind; and must neglect the minuter discriminations, which one may have remarked, and another have neglected, for those characteristics which are alike obvious to vigilance and carelessness.

‘ But the knowledge of nature is only half the task of a poet; he must be acquainted likewise with all the modes of life. His character requires that he estimate the happiness and misery of every condition, observe the power of all the passions in all their combinations, and trace the changes of the human mind as they are modified by various institutions, and accidental influences of climate or custom, from the sprightliness of infancy to the despondence of decrepitude. He must divest himself of the prejudices of his age or country; he must consider right and wrong in their abstract and invariable state; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same: he must therefore content himself with the slow progress of his name; condemn the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations, as a being superior to time and place.

‘ His labour is not yet at an end; he must know

many languages and many sciences ; and, that his style may be worthy of his thoughts, must, by incessant practice, familiarize to himself every delicacy of speech and grace of harmony.’

Johnson's Rasselas.

REMARKS ON SOME OF THE BEST POETS, ANCIENT
AND MODERN.

It is manifest, that some particular ages have been more happy than others in the production of great men, and all sorts of arts and sciences ; as that of Euripides, Sophocles, Aristophanes, and the rest, for stage poetry, among the Greeks ; that of Augustus for heroic, lyric, dramatic, elegiac, and indeed all sorts of poetry, in the persons of Virgil, Horace, Varius, Ovid, and many others ; especially if we take into that century the latter end of the commonwealth, wherein we find Varro, Lucretius, and Catullus : and at the same time lived Cicero, Sallust, and Cæsar. A famous age in modern times, for learning in every kind, was that of Lorenzo de Medici, and his son Leo X. wherein painting was revived, poetry flourished, and the Greek language was restored.

Examples in all this are obvious : but what I would infer is this, that in such an age, it is possible some great genius may arise to equal any of the ancients, abating only for the language ; for great contemporaries whet and cultivate each other ; and mutual borrowing and commerce

makes the common riches of learning, as it does of civil government.

But suppose that Homer and Virgil were the only poets of their species, and that nature was so much worn out in producing them, that she is never able to bear the like again; yet the example only holds in heroic poetry. In tragedy and satire, I offer myself to maintain, against some of our modern critics, that this age and the last, particularly in England, have excelled the ancients in both these kinds.

Thus I might safely confine myself to my native country; but if I would only cross the seas, I might find in France a living Horace, and a Juvenal, in the person of the admirable Boileau, whose numbers are excellent, whose expressions are noble, whose thoughts are just, whose language is pure, whose satire is pointed, and whose sense is close. What he borrows from the ancients, he repays with usury of his own, in coin as good, and almost as universally valuable; for, setting prejudice and partiality apart, though he is our enemy, the stamp of a Louis, the patron of arts, is not much inferior to the medal of an Augustus Cæsar. Let this be said without entering into the interests of factions and parties, and relating only the bounty of that king to men of learning and merit: a praise so just, that even we, who are his enemies, cannot refuse it to him.

Now, if it may be permitted me to go back again to the consideration of epic poetry, I have confessed that no man hitherto has reached, or so much as approached to the excellencies of Homer or Virgil; I must further add, that Statius, the

best versificator next Virgil, knew not how to design after him, though he had the model in his eyes; that Lucan is wanting both in design and subject, and is besides too full of heat and affectation; that among the moderns, Ariosto neither designed justly, nor observed any unity of action, or compass of time or moderation in the vastness of his draught: his style is luxurious, without majesty or decency; and his adventures without the compass of nature and possibility. Tasso, whose design was regular, and who observed the rules of unity in time and place more closely than Virgil, yet was not so happy in his action: he confesses himself to have been too lyrical, that is, to have written beneath the dignity of heroic verse, in his episodes of Sophronia, Erminia, and Armida; his story is not so pleasing as Ariosto's; he is too flatulent sometimes, and sometimes too dry; many times unequal, and almost always forced; and besides is full of conceptions, points of epigram, and witticisms; all of which are not only below the dignity of heroic verse, but contrary to its nature. Virgil and Homer have not one of them: and those who are guilty of so boyish an ambition in so grave a subject, are so far from being considered as heroic poets, that they ought to be turned down from Homer to Anthologia, from Virgil to Martial and Owen's epigrams, and from Spenser to Flecko; that is, from the top to the bottom of poetry. But to return to Tasso: he borrows the invention of Boyardo, and in his alteration of his poem, which is infinitely the worst, Homer so very servilely, that (for example) gives the king of Jerusalem fifty sons

only because Homer had bestowed the like number on king Priam ; he kills the youngest in the same manner, and has provided his hero with a Patroclus, under another name, only to bring him back to the wars, when his friend was killed. The French have performed nothing in this kind which is not below those two Italians, and subject to a thousand more reflections, without examining their St. Louis, their Pucelle, or their Alarique. The English have only to boast of Spenser and Milton, who neither of them wanted either genius or learning to have been perfect poets, and yet both of them are liable to many censures. For there is no uniformity in the design of Spenser ; he aims at the accomplishment of no one action ; he raises up a hero for every one of his adventures, and endows each of them with some particular moral virtue, which renders them all equal, without subordination or preference. Every one is most valiant in his own legend ; only we must do them the justice to observe, that magnanimity, which is the character of prince Arthur, shines through the whole poem, and succours the rest, when they are in distress. The original of every knight was then living in the court of queen Elizabeth ; and he attributed to each of them that virtue which he thought most conspicuous in them : an ingenious piece of flattery, though it turned not much to his account. Had he lived to finish his poem, in the six remaining legends, it had certainly been more of a-piece ; but could not have been perfect, because the model was not true. But prince Arthur, or his chief patron sir Philip Sidney, whom he intended

to make happy by the marriage of his Gloriana, dying before him, deprived the poet both of means and spirit to accomplish his design. For the rest, his obsolete language, and ill choice of his stanza, are faults but of the second magnitude : for notwithstanding the first, he is still intelligible, at least after a little practice ; and for the last, he is the more to be admired, that labouring under such a difficulty, his verses are so numerous, so various, and so harmonious, that only Virgil, whom he professedly imitated, has surpassed him among the Romans, and only Mr. Waller among the English.

Dryden.

REMARKS ON SOME OF THE BEST ENGLISH
DRAMATIC POETS.

SHAKSPEARE was the man who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously, but luckily : when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation : he was naturally learned ; he needed not the spectacles of books to read nature ; he looked inwards, and found her there. I cannot say he is every where alike ; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat and insipid ; his comic wit degenerating into clenches ; his serious swelling into bombast. But he is always great, when some great occasion is presented to him : no man can

say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poets,

Quantum lenta solent inter viburna cupressi.

The consideration of this made Mr. Hales of Eaton say, that there was no subject of which any poet ever wrote, but he would produce it much better treated in Shakspeare; and however others are now generally preferred before him, yet the age wherein he lived, which had contemporaries with him Fletcher and Jonson, never equalled them to him in their esteem. And in the last king's court, when Ben's reputation was at the highest, sir John Suckling, and with him the greater part of the courtiers, set our Shakspeare far above him.

Beaumont and Fletcher, of whom I am next to speak, had with the advantage of Shakspeare's wit, which was their precedent, great natural gifts, improved by study; Beaumont especially being so accurate a judge of players, that Ben Jonson, while he lived, submitted all his writings to his censure, and, it is thought, used his judgment in correcting, if not contriving, all his plots. What value he had for him, appears by the verses he wrote to him, and therefore I need speak no further of it. The first play which brought Fletcher and him in esteem was their *Philaster*; for before that, they had written two or three very unsuccessfully: and the like is reported of Ben Jonson, before he wrote *Every Man in his Humour*. Their plots were generally more regular than Shakspeare's, especially those which were made

before Beaumont's death ; and they understood and imitated the conversation of gentlemen much better, whose wild debaucheries, and quickness of repartees, no poet can ever paint as they have done. That humour which Ben Jonson derived from particular persons, they made it not their business to describe : they represented all the passions very lively, but above all, love. I am apt to believe the English language in them arrived to its highest perfection : what words have been taken in, are rather superfluous than necessary. Their plays are now the most pleasant and frequent entertainments of the stage : two of theirs being acted through the year for one of Shakspeare's or Jonson's : the reason is, because there is a certain gaiety in their comedies, and pathos in their more serious plays, which suits generally with all men's humour. Shakspeare's language is likewise a little obsolete, and Ben Jonson's wit comes short of theirs.

As for Jonson, to whose character I am now arrived, if we look upon him while he was himself (for his last plays were but his dotages,) I think him the most learned and judicious writer which any theatre ever had. He was a most severe judge of himself as well as others. One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and language, and humour also in some measure, we had before him ; but something of art was wanting to the drama till he came. He managed his strength to more advantage than any who preceded him. You seldom find him making love in any of his scenes, or endeavouring to

move the passions ; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humour was his proper sphere, and in that he delighted most to represent mechanic people. He was deeply conversant in the ancients, both Greek and Latin, and he borrowed boldly from them : there is not a poet or historian among the Roman authors of those times, whom he has not translated in Sejanus and Catiline. But he has done his robberies so openly, that one may see he fears not to be taxed by any law. He invades authors like a monarch, and what would be theft in other poets, is only victory in him. With the spoils of those writers he so represents old Rome to us, in its rites, ceremonies, and customs, that if one of their poets had written either of his tragedies, we had seen less of it than him. If there was any fault in his language, it was that he weaved it too closely and laboriously in his serious plays : perhaps too, he did a little too much Romanize our tongue, leaving the words which he translated almost as much Latin as he found them ; wherein, though he learnedly followed the idiom of their language, he did not enough comply with ours. If I would compare with him Shakspeare, I must acknowledge him the more correct poet, but Shakspeare the greater wit. Shakspeare was the Homer or father of our dramatic poets, Jonson was the Virgil, the pattern of elaborate writing ; I admire him, but I love Shakspeare. To conclude of him, as he has given us the most correct plays, so

in the precepts which he has laid down in his discoveries, we have as many and as profitable rules for perfecting the stage as any wherewith the French can furnish us.

Dryden.

ON MUSIC.

THERE are few who have not felt the charms of music, and acknowledged its expressions to be intelligible to the heart. It is a language of delightful sensations, that is far more eloquent than words: it breathes to the ear the clearest intimations; but how it was learned, to what origin we owe it, or what is the meaning of some of its most affecting strains, we know not.

We feel plainly that music touches and gently agitates the agreeable and sublime passions; that it wraps us in melancholy; and elevates in joy; that it dissolves and inflames: that it melts us in tenderness, and rouses to rage: but its strokes are so fine and delicate, that, like a tragedy, even the passions that are wounded please; its sorrows are charming, and its rage heroic and delightful; as people feel the particular passions with different degrees of force, their taste of harmony must proportionably vary. Music then is a language directed to the passions; but the rudest passions put on a new nature, and become pleasing in harmony: let me add, also, that it awakens some passions which we perceive not in ordinary life. Particularly the most elevated sensation of music arises from a confused perception of ideal

or visionary beauty and rapture, which is sufficiently perceivable to fire the imagination, but not clear enough to become an object of knowledge. This shadowy beauty the mind attempts with a languishing curiosity, to collect into a distinct object of view and comprehension; but it sinks and escapes, like the dissolving ideas of a delightful dream, that are neither within the reach of the memory, nor yet totally fled. The noblest charms of music then, though real and affecting, seem too confused and fluid to be collected into a distinct idea. Harmony is always understood by the crowd, and almost always mistaken by musicians: who are, with hardly any exception, servile followers of the taste of mode, and who, having expended much time and pains on the mechanic and practical part, lay a stress on the dexterities of hand, which yet have no real value, but as they serve to produce those collections of sound that move the passions. The present Italian taste for music is exactly correspondent to the taste of tragi-comedy, that about a century ago gained ground upon the stage. The musicians of the present day are charmed at the union they form between the grave and the fantastic and at the surprising transitions they make between extremes, while every hearer who has the least remainder of the taste of nature left, is shocked at the strange jargon. If the same taste should prevail in painting, we must soon expect to see the woman's head, a horse's body, and a fish's tail, united by soft gradations, greatly admired at our public exhibitions. Musical gentlemen should take particular care to preserve in

its full vigour and sensibility their original natural taste, which alone feels and discovers the true beauty of music.

If Milton, Shakspeare, or Dryden, had been born with the same genius and inspiration for music as for poetry, and had passed through the practical part without corrupting the natural taste, or blending with it prepossession in favour of the slights and dexterities of hand, then would their notes be tuned to passions and to sentiments as natural and expressive as the tones and modulations of the voice in discourse. The music and the thought would not make different expressions; the hearers would only think impetuously; and the effect of the music would be to give the ideas a tumultuous violence and divine impulse upon the mind. Any person conversant with the classic poets, sees instantly that the passionate power of music I speak of, was perfectly understood and practised by the ancients; that the muses of the Greeks always sung, and their song was the echo of the subject, which swelled their poetry into enthusiasm and rapture. An inquiry into the nature and merits of the ancient music, and a comparison thereof with modern composition, by a person of poetic genius and an admirer of harmony, who is free from shackles of practice, and the prejudices of the mode, aided by the countenance of a few men of rank, of elevated and true taste, would probably lay the present half Gothic mode of music in ruins, like those towers of whose little laboured ornaments it is an exact picture, and restore the Grecian taste of passionate harmony once more, to the delight and

wonder of mankind. But as from the disposition of things, and the force of fashion, we cannot hope in our time to rescue the sacred lyre, and see it put into the hands of men of genius, I can only recall you to your own natural feelings of harmony, and observe to you, that its emotions are not found in the laboured, fantastic, and surprising compositions that form the modern style of music: but you meet them in some few pieces that are the growth of wild unvitiated taste: you discover them in the swelling sounds that wrap us in imaginary grandeur: in those plaintive notes that make us in love with wo; in the tones that utter the lover's sighs, and fluctuate the breast with gentle pain; in the noble strokes that coil up the courage and fury of the soul, or that lull it in confused visions of joy: in short, in those affecting strains that find their way to the inward recesses of the heart:

Untwisting all the chains that tie
The hidden soul of harmony. *Milton.*

Usher.

ON SCULPTURE AND PAINTING.

SCULPTURE and painting have their standard in nature; and their principles differ only according to the different materials made use of in these arts. The variety of his colours, and the flat surface on which the painter is at liberty to raise his magic objects, give him a vast scope for ornament, variety, harmony of parts, and opposition,

to please the mind, and divert it from too strict an examination. The sculptor being so much confined, has nothing to move with but beauty, passion, and force of attitude; sculpture therefore admits of no mediocrity; its works are either intolerable, or very fine. In Greece, the finishing of a single statue was often the work of many years.

Sculpture and painting take their merit from the same spirit that poetry does; a justness, a grandeur, and force of expression; and their principal objects are, the sublime, the beautiful, and the passionate. Painting, on account of its great latitude, approaches also very near to the variety of poetry; in general their principles vary only according to the different materials of each.

Poetry is capable of taking a series of successive facts, which comprehend a whole action, from the beginning. It puts the passions in motion gradually, and winds them up by successive efforts, that all conduce to the intended effect; the mind could never be agitated so violently, if the storm had not come on by degrees: besides, language, by its capacity of representing thoughts, of forming the communication of mind with mind, and describing emotions, takes in several great, awful, and passionate ideas that colours cannot represent; but the painter is confined to objects of vision, or to one point or instant of time: and is not to bring into view any events which did not, or at least might not happen, at one and the same instant. The chief art of the history-painter, is to hit upon a point of time,

that unites the whole successive action in one view, and strikes out the emotions you are desirous of raising. Some painters have had the power of preserving the traces of a receding passion, or the mixed disturbed emotions of the mind, without impairing the principal passion. The Medea of Timomachus was a miracle of this kind; her wild love, her rage, and her maternal pity, were all poured forth to the eye, in one portrait. From this mixture of passions, which is in nature, the murderess appeared dreadfully affecting.

It is very necessary, for the union of design in painting, that one principal figure appear eminently in view, and that all the rest be subordinate to it; that is, the passion or attention of that principal object should give a cast to the whole piece: for instance, if it be a wrestler, or a courser in the race, the whole scene should not only be active, but the attentions and passions of the rest of the figures should all be directed by that object. If it be a fisherman over the stream, the whole scene must be silent and meditative; if ruins, a bridge, or waterfall, even the living persons must be subordinate, and the traveller should gaze and look back with wonder. This strict union and concord is rather more necessary in painting than in poetry: the reason is, painting is almost palpably a deception, and requires the utmost skill in selecting a vicinity of probable ideas, to give it the air of reality and nature. For this reason also nothing strange, wonderful, or shocking to credulity, ought to be admitted in paintings that are designed after real life.

The principal art of the landscape-painter lies in selecting those objects of view that are beautiful or great, provided there be a propriety and a just neighbourhood preserved in the assemblage, along with the careless distribution that solicits your eye to the principal object where it rests; in giving such a glance or confused view of those that retire out of prospect, as to raise curiosity, and create in the imagination affecting ideas that do not appear; and in bestowing as much life and action as possible, without overcharging the piece. A landscape is enlivened by putting the animated figures into action; by flinging over it the cheerful aspect which the sun bestows, either by a proper disposition of shade, or by the appearances that beautify his rising or setting; and by a judicious prospect of water, which always conveys the ideas of motion: a few dishevelled clouds have the same effect, but with somewhat less vivacity.

The excellence of portrait-painting and sculpture springs from the same principles that affect us in life; they are not the persons who perform at a comedy or a tragedy we go to see with so much pleasure, but the passions and emotions they display: in like manner, the value of statues and pictures rises in proportion to the strength and clearness of the expression of the passions, and to the peculiar and distinguishing air of character. Great painters almost always choose a fine face to exhibit the passions in. If you recollect what I said on beauty, you will easily conceive the reason why the agreeable passions are most lively in a beautiful face; beauty is the natural vehicle of

the agreeable passions. For the same reason the tempestuous passions appear strongest in a fine face ; it suffers the most violent derangement by them. To which we may add, upon the same principle, that dignity or courage cannot be mixed in a very ill-favoured countenance ; and that the painter, after exerting his whole skill, finds in their stead pride and terror. These observations, which have been often made, serve to illustrate our thoughts on beauty. Besides the strict propriety of nature, sculpture and figure-painting is a kind of description, which, like poetry, is under the direction of genius ; that, while it preserves nature, sometimes, in a fine flight of fancy, throws an ideal splendour over the figures that never existed in real life. Such is the sublime and celestial character that breathes over the Apollo Belvedere, and the inexpressible beauties that dwell upon the Venus of Medici, and seem to shed an illumination around her. This superior beauty must be varied with propriety, as well as the passions ; the elegance of Juno, must be decent, lofty, and elated ; of Minerva, masculine, confident, and chaste ; and of Venus, winning, soft, and conscious of pleasing. These sister arts, painting and statuary, as well as poetry, put it out of all doubt, that the imagination carries the ideas of the beautiful and the sublime far beyond visible nature ; since no mortal ever possessed the blaze of divine charms that surrounds the Apollo Belvedere, or the Venus of Medici, I have just mentioned.

A variety and flush of colouring is generally the refuge of painters, who are not able to animate

their designs. We may call a lustre of colouring, the rant and fustian of painting, under which are hid the want of strength and nature. None but a painter of real genius can be severe and modest in his colouring, and please at the same time. It must be observed, that the glow and variety of colours give a pleasure of a very different kind from the object of painting. When foreign ornaments, gilding, and carving, come to be considered as necessary to the beauty of pictures, they are a plain diagnostic of a decay in taste and power.

Usher.

ON ARCHITECTURE.

A FREE and easy proportion, united with simplicity, seem to constitute the elegance of form in building. A subordination of parts to one evident design forms simplicity ; when the members thus evidently related are great, the union is always very great. In the proportions of a noble edifice, you see the image of a creating mind result from the whole. The evident uniformity of the rotunda, and its unparalleled simplicity, are probably the sources of its superior beauty. When we look up at a vaulted roof, that seems to rest upon our horizon, we are astonished at the magnificence, more than at the visible extent.

When I am taking a review of the objects of beauty and grandeur, can I pass by unnoticed the source of colours and visible beauty ? When the light is withdrawn all nature retires from view, visible bodies are annihilated, and the soul mourns

the universal absence in solitude ; when it returns, it brings along with it the creation, and restores joy as well as beauty. *Usher.*

TO A POETICAL FRIEND, ADVISING HIM TO STUDY
THE MATHEMATICS.

At length, my friend, I begin to awake out of those dreams and visions which the reading of verses and poems has so long plunged me in. My middle years put all those delusions to a stand. I have now some moderate esteem for other thoughts besides images and descriptions. I am not in my former ecstasies at every metaphor, and can almost bear the rapture of a fine turn. Poetry, believe me, leads the reader, as well as the knight, into an enchanted world. The objects are all there dressed in false colours, and nothing appears in its due proportion. But if it deceives us in all things abroad, what disorders and confusion does it raise at home ? By feeding the mind with delicacies, it makes it mad after pleasure, and lets all the passions loose upon us. Our joys it blows up too high, and makes our griefs sit heavier ; and what is yet worse, it kindles in us that foolish passion love, the ruin of our ease, and dotage even in youth.

Whereas mathematics improves all our faculties, makes the judgment stronger, and the memory take in more. The dull it teaches to perceive, and the giddy to attend. It distinguishes between true and false, and inures us to difficulties. It gives besides a thousand advantages in life. By

this the miser counts his bags, and the countryman knows his times and seasons. This gives our cannon aim in war, and in peace furnishes every workman with his tools. How many noble engines has it invented ! In one the wind labours for us, and another turn bogs and pools into firm land. This builds us houses, defends our towns, and makes the sea useful. Nor are its effects less wonderful than advantageous. The mathematician can do more things than any poet ever yet conceived. He in a map can contract Asia to a span, and in a glass show a city from a single house, and an army from a man. He can set the heavens a thousand years forward, and call all the stars by their names. There is scarcely any thing without his reach. He can guage the channel of the sea, and weigh Saturn. He sees furthest into the art and skill of the Creator, and can write the best comment on the six days' work.

Be advised, therefore, to employ yourself rather in the improving of your understanding than inflaming your passions, and to prefer realities before appearances. In my mind, to make a dial is harder than to find a motto to it, and a prospect drawn in lines pleasanter than one in words. Instead of descriptions of cool groves and flowery gardens, you may inform yourself of the situation and extent of empires ; and while others are wandering in Elysian fields and fancied shades below, you may raise your thoughts to the infinity of space above, and visit all the worlds that shine upon us here ; think most of Mercury when he is furthest off the Sun, and mind little in Venus but her periodic motion.

To let you see I have got the start of you, I now follow the old rule of *Nulla dies sine linea*, and am so far advanced in geometry, that I defy any man to make a rounder circle, or cut a line in two more nicely than myself. I am well versed in squares, am no stranger to the doctrine of proportion, and have transposed A, B, C, D, in all the mathematical anagrams they are capable of. My chamber I have surveyed five times over, and have at length found out a convenient place for a south dial. I am at present about a bargain of pins, which you shall soon see disposed into bastions and counterscarps. I felt at first, I must confess, a great confusion in my head between rhymes and angles, fiction and demonstration: but at length Virgil has resigned to Euclid, and poetical feet and numbers to their namesakes in geometry and arithmetic. In short, I write altogether upon slate, where I make parallels instead of couplets, and describe nothing but a circle.

Let me for the future therefore catch no poet in your hands, unless it be Aratus or Dionysius, and follow my counsel, unless you can make one of these studies subservient to the other, your poetry wise and learned, and your mathematics pleasant and ingenious.

Savage.

OUR NATURAL FONDNESS FOR HISTORY, AND ITS
TRUE USE.

THE love of history seems inseparable from human nature, because it seems inseparable from self-love. The same principle in this instance

carries us forward and backward, to future and to past ages. We imagine that the things which affect us, must affect posterity. This sentiment runs through mankind from Cæsar down to the parish-clerk in Pope's Miscellany. We are fond of preserving, as far as it is in our frail power, the memory of our own adventures, of those of our own time, and of those that preceded it. Rude heaps of stones have been raised, and ruder hymns have been composed, for this purpose, by nations who had not the use of arts and letters. To go no further back, the triumphs of Odin were celebrated in Runic songs, and the feats of our British ancestors were accorded in those of their bards. The savages of America have the same custom at this day : and long historical ballads of their hunting and wars are sung at all their festivals. There is no need of saying how this passion grows among all civilized nations, in proportion to the means of gratifying it : but let us observe, that the same principle of nature directs us as strongly, and more generally as well as more early, to indulge our own curiosity, instead of preparing to gratify that of others. The child hearkens with delight to the tales of his nurse ; he learns to read, and he devours with eagerness fabulous legends and novels. In riper years he applies to history, or to that which he takes for history, to authorized romance : and even in age, the desire of knowing what has happened to other men, yields to the desire alone of relating what has happened to ourselves. Thus history, true or false, speaks to our passions always. What pity is it, that even the best should speak to our under-

standings so seldom? That it does so, we have none to blame but ourselves. Nature has done her part. She has opened this study to every man who can read and think : and what she has made the most agreeable, reason can make the most useful, application of our minds. But if we consult our reason, we shall be far from following the examples of our fellow-creatures, in this as in most other cases, who are so proud of being rational. We shall neither read to sooth our indolence, nor to gratify our vanity : as little shall we content ourselves to drudge like grammarians and critics, that others may be able to study with greater ease and profit, like philosophers and statesmen : as little shall we affect the slender merit of becoming great scholars at the expense of groping all our lives in the dark mazes of antiquity. All these mistake the true drift of study, and the true use of history. Nature gave us curiosity to excite the industry of our minds ; but she never intended it to be made the principal, much less the sole object of their application. The true and proper object of this application, is a constant improvement in private and in public virtue. An application to any study, that tends neither directly nor indirectly to make us better men, and better citizens, is at best but a specious and ingenious sort of idleness, to use an expression of Tillotson : and the knowledge we acquire is a creditable kind of ignorance, nothing more. This creditable kind of ignorance is, in my opinion, the whole benefit which the generality of men, even of the most learned, reap from the study of history ; and yet the study of history seems to me, of

all other, the most proper to train us up to private and public virtue.

We need but to cast our eyes on the world, and we shall see the daily force of example: we need but to turn them inward, and we shall soon discover why example has this force. *Pauci prudentia, says Tacitus, honesta ab deterioribus, utilia ab noxiis discernunt: plures aliorum eventis, docentur.** Such is the imperfection of human understanding, such the frail temper of our minds, that abstract or general propositions, though never so true, appear obscure or doubtful to us very often, till they are explained by examples; and that the wisest lessons in favour of virtue go but a little way to convince the judgment and determine the will, unless they are enforced by the same means, and we are obliged to apply to ourselves, what we see happen to other men. Instructions by precepts have the further disadvantage of coming on the authority of others, and frequently require a long deduction of reasoning. *Homines amplius oculis quam auribus credunt: longum iter est per præcepta, breve et efficax per exempla.†* The reason of this judgment, which I quote from one of Seneca's epistles, in confirmation of my own opinion, rests, I think, on this, That when examples are pointed out to us, there is a kind of appeal, with which we are flattered, made to our

* Few discover by prudence good things from bad, or useful things from noxious ones; while many are taught this by the experience of others.

† Men are governed more by their eyes than their ears: the way of precept is tedious, that of example, short and efficacious.

senses, as well as our understandings. The instruction comes then upon our own authority : we frame the precept after our own experience, and yield to fact when we resist speculation. But this is not the only advantage of instruction by example ; for example appeals not to our understanding alone, but to our passions likewise. Example assuages these, or animates them ; sets passion on the side of judgment, and makes the whole man of a piece, which is more than the strongest reasoning and the clearest demonstration can do ; and thus forming habits by repetitions, example secures the observance of those precepts which example insinuated.

Bolingbroke.

THE STUDY OF HISTORY RECOMMENDED TO
FEMALES.

THERE is nothing which I would recommend more earnestly to my female readers than the study of history, as an occupation, of all others, the best suited to their sex and education ; much more instructive than their ordinary books of amusement ; and more entertaining than those serious compositions, which are usually to be found in their closets. Among other important truths which they may learn from history, they may be informed of two particulars, the knowledge of which may contribute very much to their quiet and repose ; that our sex, as well as theirs, are far from being such perfect creatures as they are apt to imagine ; and, that love is not the only passion

which governs the male world, but is often overcome by avarice, ambition, vanity, and a thousand other passions. Whether they be false representations of mankind in those two particulars, which endear romances and novels so much to the fair sex, I know not ; but must confess, that I am sorry to see them have such an aversion to matters of fact, and such an appetite for falsehood. I remember I was once desired by a young beauty, for whom I had some passion, to send her some novels and romances for her amusement in the country ; but was not so ungenerous as to take the advantage which such a course of reading might have given me, being resolved not to make use of poisoned arms against her ; I therefore sent her Plutarch's Lives, assuring her, at the same time, that there was not a word of truth in them from beginning to end. She perused them very attentively, till she came to the lives of Alexander and Cæsar, whose names she had heard of by accident ; and then returned me the book, with many reproaches for deceiving her. *Hume.*

FURTHER ADVANTAGES OF STUDYING HISTORY.

THE advantages found in the study of history seem to be of three kinds ; as it amuses the fancy, as it improves the understanding, and as it strengthens virtue.

In reality, what can be a more agreeable entertainment to the mind, than to be transported into the remotest ages of the world, and to observe human society, in its infancy, making the first

faint efforts towards the arts and sciences ? to see the policy of government, and the civility of conversation refining by degrees, and every thing which is ornamental to human life advancing towards its perfection ? to remark the rise, progress, declension, and final extinction of the most flourishing empires ; the virtues which contributed to their greatness, and the vices which drew on their ruin ? in short, to see all the human race, from the beginning of time, pass, as it were, in review before us ; appearing in their true colours, without any of those disguises, which during their life-time so much perplexed the judgment of the beholders ? What spectacles can be imagined so magnificent, so various, so interesting ? What amusement, either of the senses or imagination, can be compared with it ? Shall those trifling pastimes, which engross so much of our time, be preferred as more satisfactory, and more fit to engage our attention ? How perverse must that taste be, which is capable of so wrong a choice of pleasures !

But history is a most pleasing part of knowledge, as well as an agreeable amusement ; and a great part of what we call erudition, and value so highly, is nothing but an acquaintance with historical facts. An extensive knowledge of this kind, belongs to men of letters ; but I must think it an unpardonable ignorance in persons, of whatever sex or condition, not to be acquainted with the history of their own country, along with the histories of ancient Greece and Rome. A woman may behave herself with good manners, and have even some vivacity in her turn of wit ; but where

her mind is so unfurnished, it is impossible her conversation can afford any entertainment to men of sense and reflection.

I must add, that history is not only a valuable part of knowledge, but opens the door to many other parts, and affords materials to most of the sciences. And indeed, if we consider the shortness of human life, and our limited knowledge, even of what passes in our time, we must be sensible, that we should be forever children in understanding, were it not for this invention, which extends our experience to all past ages, and to the most distant nations; making them contribute as much to our improvement in wisdom, as if they had actually lain under our observation. A man acquainted with history may, in some respect, be said to have lived from the beginning of the world, and to have been making continual additions to his stock of knowledge in every country.

Hume.

ON SENSE, TASTE, AND GENIUS.

THE human genius, with the best assistance, and the finest examples, breaks forth but slowly; and the greatest men have but gradually acquired a just taste, and chaste simple conceptions of beauty. At an immature age, the sense of beauty is weak and confused, and requires an excess of colouring to catch its attention. It then prefers extravagance and rant to justness, a gross false wit to the engaging light of nature, and the showy, rich, and glaring, to the fine and amiable. This is the

childhood of taste; but as the human genius strengthens and grows to maturity, if it be assisted by a happy education, the sense of universal beauty awakes; it begins to be disgusted with the false and mishapen deceptions that pleased before, and rests with delight on elegant simplicity, on pictures of easy beauty and unaffected grandeur.

The progress of the fine arts in the human mind may be fixed at three remarkable degrees, from their foundation to the loftiest height. The basis is a sense of beauty and of the sublime, the second step we may call taste, and the last genius.

A sense of the beautiful and of the great is universal, which appears from the uniformity thereof in the most distant ages and nations. What was engaging and sublime in ancient Greece and Rome, are so at this day: and, as I observed before, there is not the least necessity of improvement, or science, to discover the charms of a graceful or noble deportment. There is a fine but an ineffectual light in the breast of man. After nightfall we have admired the planet Venus: the beauty and vivacity of her lustre, the immense distance from which we judged her beams issued, and the silence of the night, all concurred to strike us with an agreeable amazement. But she shone in distinguished beauty, without giving sufficient light to direct our steps, or show us the objects around us. Thus in unimproved nature, the light of the mind is bright and useless. In utter barbarity, our prospect of it is still less fixed; it appears, and then again seems wholly to vanish in

the savage breast, like the same planet Venus, when she has but just raised her orient beams to mariners above the waves, and is now descried, and now lost, through the swelling billows.

The next step is taste, the subject of our inquiry, which consists in a distinct, unconfused knowledge of the great and beautiful. Although you see not many possessed of a good taste, yet the generality of mankind are capable of it. The very populace of Athens had acquired a good taste by habit and fine example, so that a delicacy of judgment seemed natural to all who breathed the air of that elegant city: we find a manly and elevated sense distinguish the common people of Rome and of all the cities of Greece, while the level of mankind was preserved in those cities; while the Plebeians had a share in the government, and an utter separation was not made between them and the nobles, by wealth and luxury. But when once the common people are rent asunder wholly from the great and opulent, and made subservient to the luxury of the latter; then the taste of nature infallibly takes her flight from both parties. The poor by a sordid habit, and an attention wholly confined to mean views, and the rich by an attention to the changeable modes of fancy, and a vitiated preference for the rich and costly, lose view of simple beauty and grandeur. It may seem a paradox, and yet I am firmly persuaded, that it would be easier at this day to give a good taste to the young savages of America, than to the noble youth of Europe.

Genius, the pride of man, as man is of the creation, has been possessed but by few, even in

the brightest ages. Men of superior genius, while they see the rest of mankind painfully struggling to comprehend obvious truths, glance themselves through the most remote consequences, like lightning through a path that cannot be traced. They see the beauties of nature with life and warmth, and paint them forcibly without effort, as the morning sun does the scenes he rises upon; and in several instances, communicate to objects a morning freshness and unaccountable lustre, that is not seen in the creation of nature. The poet, the statuary, the painter, have produced images that left nature far behind.

The constellations of extraordinary personages who appeared in Greece and Rome, at or near the same period of time, after ages of darkness to which we know no beginning; and the long barrenness of those countries after in great men, prove that genius owes much of its lustre to a personal contest of glory, and the strong rivalship of great examples within actual view and knowledge; and that great parts alone are not able to lift a person out of barbarity. It is further to be observed, that when the inspiring spirit of the fine arts retired, and left inanimate and cold the breasts of poets, painters, and statuaries, men of taste still remained, who distinguished and admired the beauteous monuments of genius; but the power of execution was lost; and although monarchs loved and courted the arts, yet they refused to return. From whence it is evident, that neither taste, nor natural parts, form the creating genius that inspired the great masters of antiquity,

and that they owed their extraordinary powers to something different from both.

If we consider the numbers of men who wrote well, and excelled in every department of the liberal arts, in the ages of genius, and the simplicity that always attends beauty; we must be led to think, that although few perhaps can reach to the supreme beauty of imagination displayed by the first-rate poets, orators and philosophers; yet most men are capable of just thinking and agreeable writing. Nature lies very near our reflection, and will appear, if we be not misled and prejudiced before the sense of beauty grows to maturity. The populace of Athens and Rome prove strongly, that uncommon parts or great learning are not necessary to make men think justly.

Usher.

HOW TASTE IS DEPRAVED AND LOST.

LET us now consider by what means taste is usually depraved and lost in a nation, that is neither conquered by barbarians, nor has lost the improvements in agriculture, husbandry, and defence, that allow men leisure for reflection and embellishment. I observed before, that this natural light is not so clear in the greatest men, but may lie oppressed by barbarity. When people of mean parts, and of pride without genius, get into elevated stations, they want a taste for simple grandeur, and mistake for it what is uncommonly glaring and extraordinary; whence proceeds false wit of

every kind, a gaudy richness in dress, an oppressive load of ornament in building, and a grandeur overstrained and puerile universally. I must observe, that people of bad taste and little genius almost always lay a great stress on trivial matters, and are ostentatious and exact in singularities, or in a decorum in trifles. When people of mean parts appear in high stations and at the head of the fashionable world, they cannot fail to introduce a false embroidered habit of mind: people of nearly the same genius, who make up the crowd, will admire and follow them; and at length solitary taste, adorned only by noble simplicity, will be lost in the general example.

Also when a nation is much corrupted; when avarice and a love of gain have seized upon the hearts of men; when the nobles ignominiously bend their necks to corruption and bribery, or enter into the base mysteries of gaming; then decency, elevated principles, and greatness of soul, expire; and all that remains is a comedy or puppet-show of elegance, in which the dancing-master and peer are upon a level, and the mind is understood to have no part in the drama of politeness, or else to act under a mean disguise of virtues which it is not possessed of. *Usher.*

THE REVOLUTION OF THE SCIENCES:

AN ALLEGORY.

THE Sciences having long seen their votaries labouring for the benefit of mankind without a re-

ward, put up their petition to Jupiter for a more equitable distribution of riches and honours. Jupiter was moved at their complaints, and touched with the approaching miseries of men, whom the Sciences, wearied with perpetual ingratitude, were now threatening to forsake, and who would have been reduced by their departure to feed in dens upon the mast of trees, to hunt their prey in deserts, and to perish under the paws of animals stronger and fiercer than themselves.

A Synod of the celestials was therefore convened, in which it was resolved, that Patronage should descend to the assistance of the Sciences. Patronage was the daughter of Astrea, by a mortal father, and had been educated in the school of Truth, by the Goddesses, whom she was now appointed to protect. She had from her mother that dignity of aspect, which struck terror into false merit, and from her mistress that reserve, which made her only accessible to those whom the Sciences brought into her presence.

She came down with the general acclamation of all the powers that favour learning. Hope danced before her and Liberality stood at her side, ready to scatter by her direction the gifts which Fortune, who followed her, was commanded to supply. As she advanced towards Parnassus, the cloud which had long hung over it, was immediately dispelled. The shades, before withered with drought, spread their original verdure, and the flowers that had languished with chilness, brightened their colours, and invigorated their scents: the Muses tuned their harps and exerted their voices; and all the concert of Nature welcomed her arrival.

On Parnassus she fixed her residence, in a palace raised by the Sciences, and adorned with whatever could delight the eye, elevate the imagination, or enlarge the understanding. There she dispersed the gifts of Fortune, with the impartiality of justice and discernment of Truth. Her gate stood always open, and Hope sat at the portal, inviting to entrance all whom the Sciences numbered in their train. The court was therefore thronged with innumerable multitudes, of whom, though many returned disappointed, seldom any had confidence to complain: for Patronage was universally known to neglect few, but for want of the due claims to her regard. Those, therefore, who had solicited her favour without success, generally withdrew from public notice, and either diverted their attention to meaner employments, or endeavoured to supply their deficiencies by closer application.

In time, however, the number of those who had miscarried in their pretensions grew so great, that they became less ashamed of their repulses; and instead of hiding their disgrace in retirement, began to besiege the gates of the palace, and obstruct the entrance of such as they thought likely to be more caressed. The decisions of Patronage, who was but half a Goddess, had been sometimes erroneous; and though she always made haste to rectify her mistakes, a few instances of her fallibility encouraged every one to appeal from her judgment to his own and that of his companions, who were always ready to clamour in the common cause, and elate each other with reciprocal applause.

Hope was a steady friend to the disappointed, and Impudence incited them to accept a second invitation, and lay their claim again before Patronage. They were again, for the most part, sent back with ignominy, but found Hope not alienated, and Impudence more resolutely zealous; they therefore contrived new expedients, and hoped at last to prevail by their multitudes, which were always increasing, and their perseverance, which Hope and Impudence forbade them to relax.

Patronage having been long a stranger to the heavenly assemblies, began to degenerate towards terrestrial nature, and forgot the precepts of Justice and Truth. Instead of confining her friendship to the Sciences, she suffered herself, by little and little, to contract an acquaintance with Pride, the son of Falsehood, by whose embraces she had two daughters, Flattery and Caprice. Flattery was nursed by Liberality, and Caprice by Fortune, without any assistance from the lessons of the Sciences.

Patronage began openly to adopt the sentiments and imitate the manners of her husband, by whose opinion she now directed her decisions with very little heed to the precepts of Truth; and as her daughters continually gained upon her affections, the Sciences lost their influence, till none found much reason to boast of their reception but those whom Caprice or Flattery conducted to her throne.

The throngs who had so long waited, and so often been dismissed for want of recommendation from the Sciences, were delighted to see the power of those rigorous Goddesses tending to

its extinction. Their patronesses now renewed their encouragements. Hope smiled at the reproach of Caprice, and Impudence was always at hand to introduce her clients to Flattery.

Patronage had now learned to procure herself reverence by ceremonies and formalities, and instead of admitting her petitioners to an immediate audience, ordered the antichamber to be erected, called among mortals, the Hall of Expectation. Into this hall the entrance was easy to those whom Impudence had consigned to Flattery, and it was therefore crowded with a promiscuous throng, assembled from every corner of the earth, pressing forwards with the utmost eagerness of desire, and agitated with all the anxieties of competition.

They entered this general receptacle with ardour and alacrity, and made no doubt of speedy access under the conduct of Flattery to the presence of Patronage. But it generally happened that they were here left to their destiny, for the inner doors were committed to Caprice, who opened and shut them, as it seemed, by chance, and rejected or admitted without any settled rule of distinction. In the mean time, the miserable attendants were left to wear out their lives in alternate exultation and dejection, delivered up to the sport of Suspicion, who was always whispering into their ear designs against them which were never formed, and of Envy, who diligently pointed out the good fortune of one or other of their competitors.

Infamy flew round the hall, and scattered mildews from her wings, with which every one was

stained ; Refutation followed her with slower flight, and endeavoured to hide the blemishes with paint, which was immediately brushed away, or separated of itself, and left the stains more visible ; nor were the spots of Infamy ever effaced, but with limpid water effused by the hand of Time from the well of Truth.

It frequently happened that Science, unwilling to lose the ancient prerogative of recommending to Patronage, would lead her followers into the Hall of Expectation ; but they were soon discouraged from attending, for not only Envy and Suspicion incessantly tormented them, but Impudence considered them as intruders, and incited Infamy to blacken them. They therefore quickly retired, but seldom without some spots which they could never wash away, and which showed that they had once waited in the Hall of Expectation.

The rest continued to expect the happy moment, at which Caprice should beckon them to approach ; and endeavoured to propitiate her not with Homerial harmony, the representation of great actions, or the recital of noble sentiments, but with soft and voluptuous melody, intermingled with the praises of Patronage and Pride, by whom they were heard at once with pleasure and contempt.

Some were indeed admitted by Caprice, when they least expected it, and heaped by Patronage with the gifts of Fortune ; but they were from that time chained to her footstool, and condemned to regulate their lives by her glances and her nods ; they seemed proud of their manacles, and

seldom complained of any drudgery, however servile, or any affront, however contemptuous; yet they were often, notwithstanding their obedience, seized on a sudden by Caprice, divested of their ornaments, and thrust back into the Hall of Expectation.

Here they mingled again with the tumult, and all, except a few whom experience had taught to seek happiness in the regions of liberty, continued to spend hours, and days, and years, courting the smile of Caprice by the arts of Flattery, till at length new crowds pressed in upon them, and drove them forth at different outlets into the habitation of Disease, and Shame, and Poverty, and Despair, where they passed the rest of their lives in narratives of promises and breaches of faith, of joys and sorrows, of hopes and disappointments.

The Sciences, after a thousand indignities, retired from the palace of Patronage, and having long wandered over the world in grief and distress, were led at last to the cottage of Independence, the daughter of Fortitude; where they were taught by Prudence and Parsimony to support themselves in dignity and quiet. *Johnson.*



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